



# THE BRIDGE OF THE GODS



# THE BRIDGE OF THE GODS

IN GAELIC MYTHOLOGY

BY

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To

PROFESSOR J. E. MARCAULT, M.A. (Paris), LL.B.

“You shall not tell me by languages and titles a catalogue of the volumes you have read. You shall make me feel what periods you have lived.”—

*Emerson.*



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## INTRODUCTION

It gives me great joy indeed to introduce this interesting study to its readers. I know what enthusiasm and devotion the author has put into this work, and it is these essential qualities which will make its reading attractive, and at the same time provide students with much material for inspiration, guidance and deep thought.

As Convener of the Research Group for Symbolism of the Theosophical World University, I can but rejoice in finding in Miss Edith Pinchin a very able collaborator in the work of attempting to build a Bridge, the Bridge that all serious Theosophical workers are helping to build ; that Bridge that will exist for the carrying of the harvest of the Fifth Race into the fields of the Sixth.

Considering that the symbols of the Fourth and Fifth Races (which H. P. Blavatsky tells us will form the knowledge of the future) have not yet yielded their full meaning, we have to start to work in that direction, since that concerns our special branch of activity. Such vast work as that of establishing that Science must have a beginning, and we, in this Group, very humbly offer to the Great Builders the stones we fashion to the best of our ability and which will, it is our hope, find their place in Their construction.

Our work must be a work of close collaboration ; we aim at one-ness as will all true workers in the Sixth Race University, a one-ness in which there will be "no giving or sharing" because the realization will have come that nothing is ours except our mistakes.

## *INTRODUCTION*

Miss Edith Pinchin works, I know, in that selfless spirit, and it is my wish that her example may be followed by other students and that she herself will extend her work of investigation to the ascent of other Bridges in other Mythologies.

MARGUERITE MERTENS STIÉNON.

## PREFACE

MYTHOLOGIES are symbolic descriptions of Cosmic, Solar and Planetary Realities, the Truths of Divine Creation and of the activities of the Divine, ever-evolving Life expressed in human relationships for the helping of the Races to whom they are given.

Because they deal with evolving Life, myths of different cycles or Races symbolize particularly the qualities or aspects of Life which are to be the outstanding expression of those cycles. This explains that bewildering differentiation which puzzles every beginner in the study of Comparative Mythology. There is no exact equivalent in other mythologies of any God in one particular mythology. The Norse All-Father Odin is by no means the exact counterpart of Zeus-Piter and again Zeus himself is not merely the replica of the Indian Dhyaus. There are subtle modifications as well as many likenesses between the presentations.

It is only when it is realized that the differences of presentation—these subtle changes of emphasis in the character of the Gods—are definitely related to the qualities or Principles which each Race has had to develop, that the correct understanding of them can be gained and their real value estimated. As each Race has had to express Life at one particular level (or Principle) so its mythology has emphasized that Principle in symbolic form.

Thus a careful, accurate understanding of the mythology of any people should be able to show the student, among other things, not only the Root Race to which

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those people belonged but also the sub-race and even the particular offshoot of that sub-race.

To do this on any large scale would involve much patient research carried on in the light of real intuition—and there is a welcome for all students! The following pages, however, give the results of an attempt to follow a small mythological cycle—that of the Gaelic Tuatha dé Danaan—in this manner, and the reader will see that it not only suggests close interdependence between widely differing lines of symbolism and the Divine Wisdom which that symbolism both expresses and veils, but that such research, even in this very elementary manner, does most astonishingly reveal the exact place which these people hold in the Evolution of the Plan.

We must realize that not only do the Gods Themselves appear a little differently in different mythologies, but their surroundings change also. Certain outstanding features there always are; there is always the Divine Height, for instance, be that Height Meru, Olympia, Asgard or, as in this mythology, the Hill of Tara. Always, too, there is a Bridge; in Norse mythology we have the wonderful, divinely-built Bridge, Bifröst, which bridges the space between Asgard and Midgard, and that Bridge holds as important a place as Asgard itself. This is not the case to quite the same extent in any other mythology, yet all of them portray a bridge, a greater or smaller reflection of that built by the Gods, though at first it may not be immediately perceptible to the casual reader. This Bridge must of course exist or how are mortals to reach those Divine Heights separated from them in the beginning. The Gaelic mythology cycle is particularly concerned with the Bridge and its building, though this is certainly not apparent in a superficial study.

The chief source from which the actual facts of the myths have been taken is Mr. Charles Squire's book

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"Celtic Myth and Legend". Mr. Squire himself quotes at length from such authorities as the late M. d'Arbois de Jubainville, Professor Rhys, Alfred Nutt and Miss Hull and others of like standing ; and above all he quotes from ancient manuscripts in the British Museum and those of Scotland and Dublin. Reference has also been made by the author herself to works of Lewis Spence and to Genealogical Tracts published by the Government Stationery Office at Dublin.

The values given to the symbols in the myths, and the "translation" of them has been carried out in the light of the inspiration of the Secret Doctrine—or at least that very small amount of the light which is all the author is able to use at present.

It will be noted that frequent reference is made to Professor Marcault's "Psychology of the Intuition" and to two other books written by him in collaboration with Mr. Iwan Hawliczek, namely, "The Evolution of Man" and "The Next Step in Evolution", and to Mme. Mertens Stiénon's book "Studies in Symbolism". Students are advised to read these and have them for reference. They will prove as invaluable to the readers of this little book as they have already proved themselves to be to its author, who here acknowledges her deep indebtedness to all of them.

An Appendix is provided in which certain aspects of symbolism are given more detailed treatment, and a glossary is also added giving the nearest pronunciation of the Gaelic names that occur in the book.

E. F. P.



# THE BRIDGE OF THE GODS

## CHAPTER I

### THE TUATHA DÉ DANAAN. WHENCE THEY CAME

ACCORDING to most authorities, the Tuatha dé Danaan, or people of the Goddess Danu, were not the first "divine" inhabitants of Ireland. Tradition gives two previous dynasties. The first was the Race of Partholon, who came from the Other World with twenty-four males and twenty-four females, landing in Ireland on the First of May, the day sacred to Bilé, the God of Death—and called Beltaine. Ireland was then one treeless, grassless plain, watered by three lakes and nine rivers, but after three hundred years sojourn of the people of Partholon, Ireland had grown from one plain to four and there were seven new lakes.<sup>1</sup> The Race itself had increased to five thousand members. This was not without struggle, for where the Gods are, there also are the great Opposers; here they are called Fomors and are described as a race of giants, of monstrous ugliness but with a certain supernatural power. Partholon defeated their leader, Cichol the Footless, and then there was peace for three hundred years. The oldest legends—for there are many versions of these tales—say that "the people of Partholon returned to the Other World whence they came"; but a later legend says that on the same fateful First of

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<sup>1</sup> See Appendix for remarks on the numerical symbolism, Note 1.

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May, exactly three hundred years after their advent, there began a mysterious epidemic which lasted a week and destroyed all the Race. Knowing their end was near, they all gathered at the original first plain, so that the last survivors might more easily bury those that died, and their funeral place is still marked on maps; it is a mound near Dublin called "Tallaght", but formerly called "Tamlecht Muintre Partholain" or the "Plague Grave of Partholon's People".

After them came the Race of Nemed, who also landed on the Feast of Beltaine (May 1st). They continued the work of the previous Race, struggled against the Fomors and defeated them in four consecutive battles. Ireland again extended to twelve new plains and four new lakes. Then Nemed died with two thousand of his people from an epidemic, and the then leaderless Race was oppressed by the Fomors, who imposed a tax that two-thirds of the children born to the Race during the year were to be delivered up on each day of Samhain.<sup>1</sup> (Samhain was the Feast of the Autumn Equinox as Beltaine was the Feast of the Spring Equinox.) In answer to this tax, the remaining members of the Race of Nemed stormed the fortress of the Fomorian kings (there were two kings), slew one of them, but the other king fought so vigorously that out of sixteen thousand who attacked the fortress, only thirty survived and these returned whence they came or died—the two acts being the same mythologically speaking.

From this time the land was held by a people called the Fir-Bolgs. Little is known of them. They consisted of three tribes who divided the country between them, the most important tribe holding three provinces and the other two tribes one province each. Some authorities think they were not "divine" or "supernatural" at all,

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<sup>1</sup> See Glossary for pronunciation of proper names.

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but a subject people of the Fomors. It is certain that their most important tribe was called the "Men of Domnu" while the Fomors are called the "Gods of Domnu", and also that the five provinces they held met at the Hill of Balor, and in the figure of Balor himself we find the power of the Fomors embodied. The Fir-Bolgs are supposed to have had nine supreme kings, the last of these, Eochaid,<sup>1</sup> son of Erc, surnamed "the Proud", being conquered by the next "divine" Race, the Tuatha dé Danaan, the people of whom this little study has been made.

The earliest tales relate that these "people of the Goddess Danu" came from the sky, but later ones tell that they had lived on earth, and came variously from the "north" and from the "southern isles of the world". They had dwelt in four mythical cities previously to their coming to Ireland. The names of these cities were Findias, Gorias, Murias and Falias, and in these cities they had learnt poetry and magic, and had brought from each city a treasure. From Findias came the sword of Nuada their king, from whose stroke no one ever escaped or recovered; from Gorias came the terrible lance or spear of Lugh, the great Sun God, which weapon wielded itself and thirsted so for blood, that only by steeping its head in a sleeping-draught of poppy leaves could it be kept at rest; from Murias came the magic cauldron of the Dagda, of which we shall hear later, and from Falias came the "stone of Fal", better known as the "stone of Destiny", which, according to legend, utters a human cry when touched by the rightful king of Erin.

This great Race lands in Ireland, like their predecessors, on the mystic "Beltaine" without the Fir-Bolgs knowing of their presence. They spread "druidically-formed

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<sup>1</sup> See Glossary for pronunciation.

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showers and fog-sustaining shower-clouds, and make the air pour down fire and blood so that the Fir-Bolgs have to shelter for three days and nights until they can use counter spells and bring back normal atmospheric conditions". War is the inevitable result, and the two armies meet at a place called "Plain of the Sea". There is a long parley first, in which the two armies admire each other's weapons and almost become friends; indeed the envoy of the Tuatha dé Danaan offers peace to the Fir-Bolgs with division of the land into halves, and the envoy of the Fir-Bolgs advises them to accept these conditions. Yet though the offer is made twice, the Fir-Bolg king Eochaid the Proud will have none of it. "Give them half and they will soon have the whole country", are his words. A truce of a hundred days is called, during which time each army has made for them weapons like those of their opponents. On Midsummer Day, the armies at last meet in battle. First thrice nine of each force fight each other and are killed. Then follows another parley, in which Nuada, king of the Tuatha dé Danaan, obtains a promise that battles shall be fought with equal numbers on both sides, although the Fir-Bolg army, as a whole, numbers more than his own. Then follows a series of single combats and for four days and nights the fighting continues thus with great slaughter on both sides.

Then a Fir-Bolg champion called Sreng fights in single combat with Nuada, the king of the Gods, and shears off the latter's hand and half his shield with one blow. But the Fir-Bolg king is killed with a hundred of his men as he goes to look for water, and when finally the Fir-Bolgs have been reduced to three hundred men, the Gods offer them one-fifth part of Ireland, and they may choose which part it shall be; they choose Connaught, and until the 17th century "there might be found men

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in Connaught who traced their descent from Sreng”.

The story of this battle is considered baffling by many authorities, as there is a record of a larger battle of the same name—Battle of Moytura—which the Gods fight with the Fomors themselves, and the late M. d’Arbois de Jubainville, in his “Cycle de Mythologique Irlandais”, seems to think that the battle was not duplicated until the 11th century. All chroniclers agree, however, that there was such a people as the Fir-Bolgs who were not of the same “divine” nature as any of the other Races in Irish legend, and who seem to have been connected in some way with the great Fomors but of much less power. To distinguish between the two battles, they are spoken of as Southern Moytura and Northern Moytura, the latter being the great battle with the Fomors themselves.

In studying the myths symbolically, there seems much of real value and trustworthiness in this description of the first battle, and it may be well to remember the words of Matthew Arnold :

“ . . . the mediæval story-tellers (of these legends) is pillaging an antiquity of which he does not fully possess the secret ; he is like a peasant building his hut on the site of Halicarnassus or Ephesus ; he builds but what he builds is full of materials of which he knows not the history, or knows by a glimmering tradition only ; stones ‘not of this building but of an older architecture, greater, cunninger, more majestic’.”

There is a further point which might be noted here. The various Races which inhabit Ireland are connected in Gaelic mythology with the World Ages, and they compare exactly with the Indian Yugas. Partholon is king of the Silver Race, which is distinguished according to some authorities for its folly—we would say rather its simple innocence ; the Race of Nemed is the Bronze or Red Race and the Tuatha dé Danaan are the “glorious

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Golden Ones"—the Gods of which Race later withdraw into the bowels of the earth, leaving the surface to be inhabited by the Dark Race—the Milesians. Thus the order of the Ages differs as to colour from the Greek, which place the Golden Age first, but corresponds exactly with the Krita, Treta, Dwapara and Kali Yugas.

The old manuscripts do not include the Fir-Bolgs at all in these Ages, a further indication that they are a sub-people connected with the Fomors and displaying, in lesser reflection, their qualities. It must be remembered always that the Fomors, though the arch-enemies of all these "divine Races", are themselves of divine origin but "older than the Gods". Their great Mother-Goddess is Domnu (Night) just as the Mother-Goddess of the Tuatha dé Danaan is Danu (Dawn). They compare somewhat with the Asuras of Indian mythology, the Jötuns of Norse mythology and the Giants or Cyclops of Greek mythology. Domnu, herself, has much in common with the Babylonian Tiamat.

As the Fomors are the older Race, it will be well to describe their outstanding figures before those of the Gods of the Tuatha dé Danaan. We have already mentioned their Mother-Goddess Domnu and also the fact that they are giants, mis-shapen and often with animal features. Their king at this time is Indech, but by far the greatest force and power among them is Balor. Gigantic as the others, he is still more terrible from the fact that although he has two eyes, one is always kept shut, because its glance is so venomous that it slays all it looks on, be they of the Gods or Fomors. The story of how this dreadful power has been obtained is significant; he is supposed, out of curiosity, to have looked in at a window of a room where his father's sorcerers were preparing a magic potion, with the consequence that some of the poisonous smoke from the cauldron

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reached his eye, infecting it with so much of its deadly venom as to make it disastrous to others, and from that time he is only allowed to live on condition that he keeps his eye closed. On days of battle, however, he is placed opposite the enemy, and the eyelid lifted with a hook when the gaze of the eye itself slays all of the enemy who stand before it. In Ireland to this day, the "evil eye" is often called the "eye of Balor". The whole story suggests possibly a link with Lemurian and Atlantean Race-remnants, especially as the power of the Fomors and their opposition is destroyed later when the Sun-God strikes out the eye with a magic missile curiously compounded of sand and the blood of certain animals. When we remember that the contents of the pineal gland—the remnant of the third eye—consists of animal matter and that "sand" which puzzles all physiologists, there is obviously much of real interest in this mythical tale.<sup>1</sup> Balor has a castle on Tory Island, off the coast of Donegal, and this is supposed to be the Fomorian outpost on earth, their real abode being in the depths of the sea. But Balor also has a habitation at that hill where the provinces of the Fir-Bolgs met, and which is supposed to be in the exact centre of Ireland, and it is from this fact that we obtain further unexpected evidence of the link between Balor and Lemuria and Atlantis. It is from this Hill of Balor that the stones which form Stonehenge have been brought, according to Geoffrey of Monmouth, who is now accepted by many learned authorities to be much more a reliable historian than used to be considered. But these stones are not even the indigenous rocks of Ireland, and the Irish have always said that they were brought to Ireland from Africa by a

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<sup>1</sup> See next chapter for quoted description of the contents of the missile; and Appendix (Note 12) for interesting remarks on the place where the eye was lost!

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Sorcerer. In the Secret Doctrine, Vol. 2, p. 359, we read :

"De Mirville sees in this Sorcerer an 'accursed Hamite'. We see in him a dark Atlantean or perhaps even some earlier Lemurian who had survived till the birth of the British Isles—a giant in any and every case."

Such is Balor ; we shall hear more of this giant in a later chapter.

There are two great exceptions to the appalling ugliness of the Fomors ; they are Elathan, one of their chiefs, and his son Bress. Elathan is a man "of fairest form with golden hair down to his shoulders" clad in golden apparel and wearing five golden necklaces. His son Bress is equally handsome ; indeed "Bress" means "beautiful" and it is customary to describe anything beautiful "whether plain or fortress or ale or torch or woman or man" by the phrase "that is a Bress".

These are the Fomorians whose personalities we know, but they are not the oldest and there are many more, but all others to-day are only faint shadowy forms.

The Gods also are in many cases but vaguely drawn ; nevertheless some great ones there are. The most ancient is the great Mother-Goddess herself—Danu, Anu or Ana.<sup>1</sup> There is no mention of her husband in the oldest tales, though some authorities think he might have been Bilé, the God of Death and Hades, but for the Gaels the Great Mother is sufficient. She is the primordial Venus, Isis, Ishtar of the Gaels ; she is in and from the beginning and "nourishes all the Gods", but she remains ever unmanifested in personal form. She is at once the earth itself, giver of physical nourishment—are not two mountains in Ireland called the "Paps of Anu" ? and the

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<sup>1</sup> See Appendix (Note 2) for details of Danu, Anu or Ana.

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Spiritual Mother from Whom and in Whom are all the Gods, the One-ness from which they draw their life. If we translate this in terms of the newer dynamic psychology of to-day, she is for the Gods all that is subjective to them, therefore one and unmanifest, their Spiritual Mother indeed.

Continuing this psychological interpretation, we shall look for the personification of the channel between all that is subjective and the outer objectified manifested powers, for such *channel* or *bridge* there must be whereby the spiritual in man or race or any manifestation of Consciousness can communicate with that part of itself already organized. This psychological bridge is called the "level of consciousness" and varies, of course, with every expression of Life. Professor Marcault speaks of it as the "diaphragm" and according to its position on the ladder of Principles so may we read the true spiritual age of a man or Race.<sup>1</sup>

In this myth-cycle we are studying, that channel or bridge is personified in the Dagda. He is not the outer king, but his is the power behind the throne, that is felt rather than voiced. In astronomical symbolism, he is Saturn, who is indeed always the bridge;<sup>2</sup> in person he is of plain and simple habits, ancient and grey-headed, capable of formidable deeds where capture of opposing enemies is concerned, but otherwise moving quietly and powerfully among the Gods. It is not till the Gods *retire beneath the earth* leaving the surface of it for other manifestations that he is acknowledged their leader—a truly Saturnine acknowledgement—and even then he remains so only for a short while; his leadership quickly passes to his son Bodb, a lesser manifestation of himself,

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<sup>1</sup> Pages 9-13 and 16-18, "The Psychology of Intuition", Prof. Marcault.

<sup>2</sup> "Saturn is the power that makes spirit manifest," "Studies in Symbolism," p. 92.

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and the Dagda disappears from the story—that is from the cycle. He is the Great Spiritual Saturn, truly Lord of the Cycle, but also surely himself belonging to a still greater Cycle. Both his son Mider, the God of the Underworld, and his son Bodb, who becomes his successor, represent as much of their father's nature as is necessary for the continuation of the smaller cycle. Mider expresses one special aspect of his father, the Saturnine kingship of the Underworld, and Bodb expresses more of the completeness of his father, but in miniature. The name The Dagda signifies the "Good God"—a name reminiscent of Plato's "Good Souls", Those Who have left human evolution. Sometimes the name is translated the "Fire of God".<sup>1</sup>

The Dagda has two special instruments : one an oaken harp of "two-fold music and four cries", by playing on which he brings the seasons in their order ; the other an eight-pronged war-club which it takes eight men to carry and which he drags after him on a wheel which itself makes a mark like a territorial boundary. Saturn is always connected with the four and the eight ;<sup>2</sup> this is natural since he always represents the fourth in all schemes of manifestation and in all cycles ; and as Lord of all Cycles, he deals with both Time and Space. The oaken harp symbolizes the Dagda in his aspect of Father Time and the club and wheel, connected as they are with the territorial boundary, identifies him as Lord of Space.

He has, too, in his possession, one of the treasures the Gods had brought from each of the four mythical cities in which they had previously dwelt ; that is the Cauldron

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<sup>1</sup> See Appendix (Note 3).

<sup>2</sup> For further development of this point, see a later chapter and also (in more detailed explanation) Mme. Stiénon's book, "Studies in Symbolism". "The Great Cosmic Saturn is the Primordial Ogdoad" ; and "8 connects Saturn with Venus". Footnote, p. 46. *Ibid.*

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called "the Undry", in which "everyone found food according to his merits and from which none went away unsatisfied". Saturn is connected with the Lords of Karma and the Lipikas, who order our allotment of Karma "according to our merits".<sup>1</sup> It is significant, then, that this Cauldron in the keeping of the Gaelic Saturn should be the treasure brought from the *third* mythical city. These "mythical cities" symbolize previous Races of Humanity wherein the peoples under consideration have evolved. The Cauldron comes then from the Third Race, *i.e.*, that Race of which at first Saturn was King ; and in the middle of which came the gift of Manas from Venus, after which time man became a thinking being, losing his first innocence and learning of the knowledge of good and evil, by and through experience, and reaping the results of experience *in himself* as a definite unit. The Dagda's Cauldron—the storehouse of *each man's* Karma—could come from nowhere else than the third "city". This symbol again serves to show us that the Dagda is a great Spiritual Saturn, the Saturn of far vaster cycles than this small one of the Tuatha dé Danaan.

The Dagda has several children but only five are famous. They are Bodb and Mider, already mentioned, both of whom have something of their father's qualities ; a daughter Brigit, a goddess of the hearth and fire, and also of poetry (to the Gaels a supersensual form of flame), and two other sons Angus and Ogma. Angus, like his Greek prototype, Orpheus, has a harp of gold, and so beautiful is his music that all who hear it have perforce to follow him. He is Venusian in character, being eternally youthful, for which reason he is called "Mac Oc"—"the Young God" or "Son of the Young" ; also he is possessed of much personal beauty. Furthermore, many of his

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<sup>1</sup> "Studies in Symbolism", pp. 46 and 62-67.

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adventures are of a distinctly amorous character, and his kisses become birds which hover unseen over the young men and maidens whispering thoughts of love into their ears.

Greatest of all these children is Ogma, called also the "Sunny-faced"<sup>1</sup> and the "Honey-Mouthed", the God of literature and of eloquence. He is said to be the inventor of the Ogam alphabet, inscriptions in which script are still found. This, as well as his eloquence, proclaims him at once a Gaelic Mercury. But besides being a God of culture, he is also the champion or strong man among the Gods—a significant fact when we consider him symbolically in relation to the other Gods—as we shall do in a later chapter. Moreover, he is not the only Mercurial God, although he is certainly the greatest of them. He might be considered as the supreme synthetic Mercury while other lesser personalities express each of different aspects. Ogma marries the daughter of another Mercurial God, Diancecht, the God of medicine, and has several children, one of whom, Cairpré, fills the office of professional bard and story-teller. Diancecht himself has six children, the three most famous being Cian, who becomes the father of the great Sun-God; another son Miach, whose healing gifts exceed those of his father, and a daughter Airmid, who is a helper or handmaid to both physicians. All of these are Mercurial Gods, most of whom express one special attribute of Mercury, with the exception of Cian, who is a smaller replica of the complete Mercury—Ogma—just as Bodb is a lesser expression of the Saturnine Dagda.

We have spoken of all these Mercurial Gods together, but they are not all such famous figures as some of the other Gods. There is, for instance, Nuada the king himself, who is of a Zeus-Arês nature. His martial

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<sup>1</sup> From his radiant and shining countenance.

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qualities are especially embodied in his five warlike wives, who are called Fea—"the Hateful", Nemon—"the Venomous", Badb—"the Fury", Macha, a personification of "Battle", and over them all The Morrígú or "Great Queen". Wherever there is war between Gods or men, She, the Queen-War-Goddess, is present in her own shape or in that of a carrion or "hoodie" crow. All five wives revel in the aftermath of battle, too, and the heads of the slain are called "Macha's Acorn Crop". Nuada himself is killed during the cycle, but not so Babd or the Morrígú; they persist to other cycles, and to-day Celtic folk have a superstitious horror of the "hoodie" crow.

There are two Neptunian Gods—father and son. Lêr, the father, is not so much heard of as his son Manannán mac Lir<sup>1</sup>, who travels either in his boat "Wave-Sweeper" which propels itself in the direction its owner wishes, or on his horse "Splendid Mane" which travels equally fast (swifter than the spring wind) on sea or land. No weapon can hurt Manannán through his magic mail, and he can render the Gods invisible at will with his mantle, or by shaking it between two people make it impossible for them ever to meet again. He feeds the Gods with his pigs which, like the Norse boar, ever renew themselves when eaten, and those who eat at Manannán's banquet—"the Feast of Age"—never grow old. Truly a Neptune, he remains prominent in all cycles of Gaelic mythology, carrying over from one to the other the memory or the influence of the previous ones.<sup>2</sup>

There are a few other Gods who appear occasionally; Goibniu the smith, who forges their weapons—a Gaelic Hephaestus; he can also render the Gods invulnerable

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<sup>1</sup> Lir—genetive form of Lêr; mac Lir—son of Lêr.

<sup>2</sup> The consideration of this peculiar attribute of Neptune will be found in a later chapter.

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with a draught of his ale. Luchtainé the carpenter and Credné the bronzeworker also help to make the armour and the weapons of the Gods.

There is another curious figure who appears momentarily, but manages to perform an act of much consequence, and that is Boann, the wife of the Dagda. It is said that there was a wonderful well shaded with nine magic hazel trees, which bore crimson nuts possessing the great property that whoever ate of them became possessed of all knowledge of everything in the world. The only creatures who might eat of them were divine salmon who lived in the well and swallowed the nuts as they dropped from the trees into the water. These fish thus knew everything and were called the "Salmon of Knowledge". All others, even the Gods, were forbidden to approach the well; but at the very commencement of the cycle, Boann, curious to test the facts, disobeys the law and bends her steps to the sacred spot. As she does so, the waters of the well rise up at her and drive her away from them in a mighty rushing sweep. She escapes, but the waters remain for ever "out of bounds" and form the river Boyne named after the Goddess. The distressed Salmon wander up and down the river searching for their lost nuts, but in vain. In a later cycle (that of the Milesians), when the Gods have been overcome by men, a great hero will eat one of the Salmon and its knowledge and power will be transferred to him. This is, of course, another version of the Garden of Eden story, and has other interesting symbolic features.<sup>1</sup>

We have left to the last the most famous of all the Gods, partly because he is the crowning glory, and partly because he does not appear among the Gods until the time of their need and of their readiness to receive him.

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<sup>1</sup> See Appendix (Note 4).

## THE BRIDGE OF THE GODS

He is Lugh, the Long-Handed or the Far-Shooter, whose name also means Light. He also descends from a larger cycle for the purpose of helping, as did the Dagda. His birth curiously links him to both Gods and Fomors, for he is the son of Cian and therefore grandson of Diancecht, the physician, and his mother is Ethniu, the daughter of the mighty and powerful Fomor, Balor, so that he is a grandson of him also and destined to break his power. If we represent these two forces—the Gods and the Fomors—by two vertical lines, thus  $\text{||}$ , and connect them with a horizontal line for the union of Cian and Ethniu  $\text{H}$ , the issue of the marriage  $\text{H}$ , the Sun-God himself, becomes at once a representative of Uranus, that is the visible sun of a hidden, still more divine Power.

“Uranus is a modern *name*; but one thing is certain; the ancients had a planet, “a mystery planet”, that they never named and that the highest Astronomus alone could “con-fabulate with”. But this seventh planet was not the Sun, but the hidden Divine Hierophant. . . . In the archaic secret system of the Hindus, the Sun is the visible Logos “Sūrya”; over him there is another, the divine or heavenly Man. . . .” (Secret Doctrine, Vol. 3, p. 330.)

Be that as it may, this Lugh is connected with the Milky Way, that Primordial Matter, whose clusters “are the seeds of the future worlds”.<sup>1</sup> Lugh’s instrument of office is a chain, the official badge of all Gaelic chiefs, which they shook if, when in council, they wished to gain a hearing. But Lugh’s Chain connects him with a Greater Council, for it is the Gaelic name for the Milky Way. Besides this, Lugh holds the treasure from the second mythical city, the marvellous, never-resting Spear, reminiscent of the Spears associated with all Saviours, to be wielded only with understanding, for its

<sup>1</sup> S.D. Vol. 1, p. 98.

## THE BRIDGE OF THE GODS

wounds are incurable ; it is also capable of self-propulsion. Another of his possessions is a magic hound, which an ancient poem describes in wonderful language :

“That hound of mightiest deeds,  
Which was irresistible in hardness of combat,  
Was better than wealth ever known.  
A ball of fire every night.

“Other virtues had that beautiful hound,  
(Better this than any other property),  
Mead or wine would grow out of it  
Should it bathe in spring water.

Remembering that Lugh is a Sun-God from a Higher Realm, manifesting in a vehicle provided here, that he is a Saviour, and in both these aspects a Son of the Father, we equate him with Buddhi, and there is in this poem a whole cluster of symbols relating to this. The dog is always the vigilant watcher and the faithful companion of the Great Teachers. “Sirius was called the Dog-Star. It was the star of Mercury or Būdha, called the Great Instructor of Mankind.”<sup>1</sup> Lugh is such an Instructor as well as Deliverer. The faithful companion is Moon also to his Sun, the associate reflecting his light —“the ball of fire by night”. The second verse immediately recalls the Soma of Indian Mythology, that spiritual wine, the drink indeed of Gods in all cycles. (Soma also is the Moon-God of India, and the father of Būdha—Mercury, Hermes, Wisdom.) The story of the first bringing of Soma from the air where Varuna (Uranus) guarded it, again adds interest to our hypothesis that Lugh, too, is linked with Uranus. (Professor Marcault has given an interesting diagram of this descent of Soma in which the symbol of Uranus appears ; the comparison

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<sup>1</sup> Secret Doctrine, Vol. 2, p. 391.

## THE BRIDGE OF THE GODS

of this diagram and that of the descent of Lugh may be found in the Appendix to this book.)<sup>1</sup>

There is now, I think, sufficient known of the chief *dramatis personæ* to enable us to proceed to the story itself.

<sup>1</sup> See Appendix (Note 5).

## CHAPTER II

### THE STORY OF THE GODS

THE activities of the Tuatha dé Danaan constitute the story of an entry into new surroundings, struggle with opposing forces, temporary eclipse and exile, re-establishment and final victory. Then when the ordained task is completed, their visible presence is withdrawn. Is not this also the story of every individual soul and of every cycle, great or small ?

On their first entry into the land of Erin on that First of May, they encounter, not the great Fomors themselves, but the Fir-Bolgs, the *Men* of Domnu ; the "Gods" of this Goddess of Night remain hidden under the sea. The Gods of Danu ultimately defeat the Fir-Bolgs, but not without curtailment of their own forces and the crippling of their own king Nuada. That the Tuatha dé Danaan themselves realize that the real, though hidden force against them in the conflict is from the Fomors, is evident in their overtures to their Opposers.

Diancecht, the physician, is able to make a new hand for Nuada—a hand of silver, perfect in every detail and movement, strong and supple ; yet, of course, still a substitute and therefore a blemish. Having this blemish, Nuada can no longer be recognized as king, no maimed person being allowed to sit upon the throne ; and he retires, a dispossessed monarch, to a secluded castle, remaining there apart for a time from the subsequent turmoil. He is known hereafter as Nuada Argetlám or Nuada of the Silver Hand.

The Gods hold a council to decide upon a successor to

## THE BRIDGE OF THE GODS

the kingship, and thinking it wise to conciliate the Fomors, they invite Bress, son of Elathan, to be ruler over the Tuatha dé Danaan, and a marriage is arranged between him and Brigit, the daughter of the Dagda ; at the same time, Cian, son of Diancecht, marries Ethniu, daughter of the powerful Fomor, Balor. From this latter union comes later the great Lugh, but from the former union, only a clever and cunning son, who uses his gifts in espionage in the last battle with the Gods.<sup>1</sup>

It is well to notice that in making this link—or bridge—with the Fomors, the Gods provide also (wittingly or otherwise) for the return of power to the Gods—through Lugh.

The link with the Fomors is, of course, only possible through Bress, he alone having that something in common with the Gods to enable contact to be made ; in his case it is his personal beauty which is this connecting link. (His father is the only other handsome Fomor, and he is already a chief among them and therefore not to be considered for the kingship of the Gods.)

Bress promises, as king, that he will abdicate if ever his rule becomes unpleasant to the Gods ; but "he belongs in his heart to his own fierce people" and he puts a tax on every hearth, kneading trough and quern, as well as inflicting a poll-tax of an ounce of gold on every member of the Tuatha dé Danaan. Having thus taxed a great part of their means of life as well as their treasure, he now proceeds to obtain full monopoly of a still greater source of nourishment—their cattle—and this by means of a trick. He asks the Gods at first for the produce only of all cows that happen to be brown and hairless, and this the Gods grant him seeing that the majority of their cows are apparently white and with hair. But

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<sup>1</sup> See next chapter for symbolical and psychological interest in these unions.

## THE BRIDGE OF THE GODS

Bress passes *all* the cattle between two fires by which all become brown and hairless and are claimed as his own.

The Gods must now perforce work for him, if they are to live at all. Ogma, their champion, is forced to collect fire-wood, while the Dagda is set to work building forts and castles. Here again there is a subtle transfer of potentiality back to the Gods, and it happens in this wise. Bress must pay his labourers a certain wage, however small; Angus, watching his father completing a castle, asks him what reward he is going to demand of Bress for his work. The Dagda, not having yet considered this point, Angus advises him to ask Bress to gather all the cattle together, so that he, the Dagda, may choose one of them as payment for his work. The Dagda does so, and following the further advice of Angus, chooses from the assembled cattle the black-maned heifer called "Ocean". Bress laughs at what he considers the Dagda's simplicity in asking for so small a wage, but the wisdom of Angus is apparent later.

In the meantime, Bress continues to anger his subjects more and more by his avarice and meanness. There is no liberality or largesse at his court; no poets, musicians or jesters invited as guests there, to give pleasure to the people. Moreover, he reduces the very nourishment of the Gods so that they become weak with famine. Ogma, from weakness, cannot now carry more than one-third of the fuel necessary for fire so that the Gods suffer from cold as well as hunger.

At this crisis, it so happens that Miach and Airmid, the son and daughter of Diancecht the physician, and themselves doctors, come to the castle where Nuada lives in exile, with the porter of his gate—a man blemished like himself, for he has lost an eye. The porter, on discovering that the strangers practise the healing art, asks if they can give him a new eye. "Certainly," is their

## THE BRIDGE OF THE GODS

reply, "we can take one of the eyes of that cat sleeping on your lap, and put it in the place where your lost eye used to be," and they immediately proceed to do so.

Apparently this is not to be always an advantage to the poor porter, for the cat's eye continues to keep awake looking for mice in the night-time and to be desirous of sleep in the daytime ! The porter is overjoyed at the moment of cure, however, and immediately hastens to Nuada, who commands that the physicians be brought to him. The exiled king is in great pain, for the silver hand has caused festering where it joins the arm of flesh. Miach asks where Nuada's own hand is, and despite the fact that it has been buried on the battlefield long ago, he digs it up and places it to Nuada's stump, uttering these words over it—"Sinew to sinew and nerve to nerve, be joined !"—and in three days and nights the hand renews itself and fixes itself to the arm. Nuada is once again a whole man.

(There is an interesting sequel to this. Diancecht, Miach's father, is angry that his son should have surpassed himself in the art of healing—so legend says—and strikes him with a sword on the head. He inflicts only a skin wound which Miach heals ; again he strikes him, this time cutting to the bone, but again Miach heals himself. A third time Diancecht strikes, reaching through the skull to the membrane of the brain, and yet Miach can mend the wound, but a fourth time the father strikes cutting the brain in two and this Miach cannot heal. He dies and Diancecht buries him. Upon his grave there grow up three hundred and sixty-five stalks of grass, each one a cure for any illness of each of the three hundred and sixty-five nerves in a man's body. Airmid, his sister, collects these and arranges them carefully on her cloak, according to their properties, but Diancecht overturns the cloak and hopelessly confuses them. "Had

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it not been for that act," says the old writer, "man would be able to cure every illness and would so be immortal."<sup>1</sup>

Simultaneously with this visit of the physicians to Nuada, Bress has also a visitor. This is the bard of the Gods, Cairpré, son of Ogma. Among the Gods, poets were held in high honour, and Cairpré expects to be treated as a welcome guest, eating at the king's own table. He finds himself, however, lodged in a small dark room without fire, bed or furniture, save a small mean table on which is a little dish holding small cakes of dry bread for his food. Cairpré leaves the next morning, without speaking a word to Bress. It was customary for poets to voice a hymn of praise to their kingly hosts when they left, but Cairpré treats Bress to a satire—supposed to be the first satire in Ireland. Its rough translation is given as :

"No meat on the plates,  
No milk of the cows ;  
No shelter for the belated ;  
No money for the minstrels ;  
May Bress's cheer be what he gives to others !"

The effect of this is so virulent as to cause great red blotches to break out all over Bress's face. This is in itself a blemish, unseemly for a king, and the Gods call upon Bress to abdicate, and once more they offer the throne to the now whole king Nuada.

Bress returns to his father and the Fomors beneath the sea, demanding that they shall raise a huge army to fight against the Gods ; and the Fomors decide to send a mighty host and take Ireland away and hide it beneath the sea where the people of the Goddess Danu shall not be able to find it again. But meanwhile the Gods also are in council.

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<sup>1</sup> See next chapter for symbolical meaning of this episode.

## THE BRIDGE OF THE GODS

There is first a great feast in Tara, their capital, in honour of the return of Nuada, and when the feast is at its height, comes an unknown stranger to the gates. He is asked his name.

"I am called Lugh," he says, "I am the grandson of Diancecht by Cian my father, and the grandson of Balor by Ethniu my mother."

"But what is your profession?" asks the porter, "for no one is admitted here unless he is a master of some craft."

"I am a carpenter," says Lugh.

"We have no need of a carpenter. We already have a good one; his name is Luchtainé," answers the porter.

"I am an excellent smith," continues Lugh.

"We do not want a smith. We have a very good one. His name is Goibniu."

"I am a professional warrior."

"We have no need of one. Ogma is our champion."

"I am a harpist."

"We have an excellent harpist already."

"I am a warrior renowned for skilfulness rather than for mere strength."

"We already have a man like that."

"I am a poet and tale-teller," persists Lugh.

"We have no need of such. We have a most accomplished poet and tale-teller."

"I am a sorcerer."

"We do not want one. We have numberless sorcerers and druids."

"I am a physician."

"Diancecht is our physician."

"I am a cup-bearer."

"We already have nine of them."

"I am a worker in bronze."

## THE BRIDGE OF THE GODS

"We have no need of you. We already have a worker in bronze. His name is Credné."

"Then ask the king if he has with him a man who is master of all these crafts at once, for, if he has, there is no need for me to come to Tara."

So the doorkeeper tells the king that a man has come who calls himself Lugh the Ioldanach<sup>1</sup>, or the "Master of all Crafts".

Nuada sends out his best chess-player to play against the Stranger. Lugh plays with him and wins the game, inventing a new move called "Lugh's Enclosure".

He is now invited inside the palace and entering, he seats himself, unchallenged, on the "sage's seat" which is kept for the wisest man.

Ogma is showing his strength. On the floor is a huge flagstone, so large that four-score yoke of oxen would be needed to move it. Yet Ogma pushes it along before him and out of the door. Lugh rises from his seat and pushes it back again; but this stone, huge as it is, is only a fragment from a still greater rock outside the palace. Lugh picks it up bodily and puts it back in its place on the large rock.

The Gods, now thoroughly interested, ask him to play the harp to them. He plays first the "sleep-tune" and Nuada and his court fall asleep till the same hour the next day. Then he plays a plaintive air and they all weep; finally, he plays a tune which sends them into transports of joy.

Nuada is now convinced that one with all these talents would be of great help against the Fomors, for the Gods know that war is at hand. He takes counsel with the others, and by their advice, lends his throne to Lugh for thirteen days, he himself taking the sage's seat by his side.

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<sup>1</sup> Pronounced Ildāna.

## THE BRIDGE OF THE GODS

Lugh at once summons a council and asks what each one will do in the war against the Fomors. All promise the best service according to their talents. The weapon-makers will provide wondrous swords and shields, and Goibniu agrees to replace all broken lances even though the war last seven years. Cairpré agrees to pronounce an immediately effective satire: "By one of my satires, I will take away their honour, and enchanted by me, they shall not be able to stand against our warriors."

The sorcerers promise by their magic arts to hurl the twelve mountains of Ireland at the Fomors, and the cup-bearers decide to hide away from them by magic the twelve chief rivers and the twelve chief lakes, so that they shall not be able to find any water, however thirsty they may be, "but we will give drink to the Tuatha dé Danaan for as long as the war shall last, be it for seven years". The chief Druid says: "I will send three streams of fire into the faces of the Fomors, and I will take away two-thirds of their valour and strength; but every breath drawn by the people of the Goddess Danu will only make them more valorous and strong, so that even if the fighting lasts seven years, they will not weary of it."

Ogma, the Champion, promises to kill the king of the Fomors with thrice nine of his followers and to capture one-third of his army, and the Dagda to "fight with both force and craft. Wherever the two armies meet, I will crush the bones of the Fomors with my club till they are like hailstones under a horse's feet."

Lugh warns the Fomors of what is coming. It appears that although Bress is dethroned, the Fomors still claim their annual tribute from the Tuatha dé Danaan, and send their tax-gatherers to the Hill of Balor to collect it. While these wait for the Gods to come with the tribute, they see a young man coming towards them. He rides upon Manannán's horse "Splendid Mane" and "like to

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the setting sun is the splendour of his countenance and forehead, and they are not able to look in his face for the greatness of his splendour". He falls upon the tax-gatherers, killing all but nine of them, sparing these that they may go back to the Fomors and tell how the Gods have received them. The Fomors are in great consternation. "Who can this warrior be?" asks Balor. "I know," his wife answers, "he must be the son of our daughter Ethniu; and I foretell that since he has cast in his lot with his father's people, we shall never bear rule in Erin again."

They prepare, however, to give battle to the Gods, while the latter on their side are also mustering their forces.

The preparations take seven years to complete, and during that time there occur a series of episodes, in which three grandsons of Ogma kill Cian<sup>1</sup>, who is acting as messenger for his son Lugh. There seems to have been a private enmity between the sons and grandsons of different mercurial Gods. The consequence of this murder is that Lugh demands a blood-fine from the three murderers. It entails their journeying long distances and they borrow Manannán's wonderful boat to obtain the treasures Lugh demands. They also want Manannán's horse but this Lugh will not let them have, "lest it should make their task too easy". The treasures include the three apples from the Garden of the Hesperides, the pig-skin of the King of Greece which will cure wounds and turn water into wine, the spear of the King of Persia and the chariot and the two wonderful horses of the King of Sicily; a valorous hound-whelp of the King of Ioruaidhe<sup>2</sup> and the cooking-spit of the women of Fianchuive<sup>3</sup> which

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<sup>1</sup> Cian tries to evade them by turning into a pig (the pig figures in other mythologies). They do not kill him in this form.

<sup>2</sup> Pronounced Irōda.

<sup>3</sup> Pronounced Fincāra.

## THE BRIDGE OF THE GODS

is at the bottom of the sea between Erin and Alba<sup>1</sup>. All these treasures Lugh wants in his possession during the war with the Fomors, and all of them are obtained by sorcery and cleverness.

It is a curious tale associated with the other preparations for the war, but it has its interest, though apparently Lugh makes no use of the treasures. It may be that he himself desires them in his charge merely that the enemies shall not have access to them. (There is further allusion to this incident in a later chapter.) Probably the three grandsons of Ogma, though the destroyers of Cian—a personal dispute merely—are nevertheless, by their descent through Mercurial Gods, bound in some form, unwillingly if not willingly, to support the Great Leader of the Light.

By the time this task is finished, the seven years preparation has come to an end. The Gods are still not quite ready, however, when the Morrígú discovers that the Fomors have already landed in Ireland, secretly, a week before the day of Samhain (the Autumn equinox). Here the Dagda comes to the aid of the Gods, by offering to go to the camp of the Fomors and parley with them. The Fomors receive him with apparent courtesy and, to celebrate his coming, prepare a feast of porridge, his favourite food. They pour into their king's cauldron, which is as deep as five giants' fists, four-score gallons of new milk with meal in proportion, adding whole carcasses of goats, sheep and pigs; having boiled the mixture together, they pour it into a hole in the ground and bid the Dagda eat it all on pain of death, "for we will not have you go back to your own people and say the Fomors are inhospitable". (We note how sensitive they are on this point, and naturally so, seeing that it is avarice and inhospitable conduct which has lost Bress the throne of

<sup>1</sup> Ireland and England.

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the Tuatha dé Danaan !) The Dagda, nothing daunted, remarks that "if it tastes as good as it smells, it will be good fare". Taking his huge spoon, in the bowl of which two persons of our size could recline easily, he eats it all and then goes away to sleep it off, after having been the cause of much laughter among the Fomors on account of his unwieldy bulk as the result of his feast. But this readiness of the Dagda to keep the Fomors occupied, even at his expense, has given the Gods time to collect their forces.

The armies finally meet on the eve of Samhain, and as usual, the first skirmishes consist of duels between single members of both armies, none of the fighters being the great leaders. The magic weapons of the Gods and the healing powers of their magic spring of water under the care of Diancecht result in the combatants on their side being fit and fresh again on the following days, until one day the Fomors find the spring and fill it with stones and so disperse the waters.

Finally a pitched battle is arranged. An old book says : "Fighting the Fomors that day can only be compared to one of three things—beating one's head against a rock, or plunging it into a fire, or putting one's hand into a serpent's nest." But the Gods also are formidable to view, although Lugh at first is not there, the Gods considering that his is too valuable a life to be risked. They leave him behind guarded by nine warriors<sup>1</sup>, but at the last moment he escapes and rides before his army in his chariot in full view of the Fomors. "Fight valiantly," he says, "it is better to face death than to live in vassalage and pay tribute."

The Fomors are amazed. "It seems wonderful to me," says Bress, "that the sun should rise in the west to-day and in the east every other day." "It would be better

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<sup>1</sup> See Appendix (Note 6).

## THE BRIDGE OF THE GODS

for us if it were so," answers a druid, "it is the radiance of the face of Lugh of the Long-Arms that you see."

The battle is swift and fierce ; heads, hands and feet of the opposing forces touch and are entangled all along the line. Ogma kills the king of the Fomors as he had vowed to do, but Balor of the Mighty Blows brings disaster among the Tuatha dé Danaan. He kills Nuada and one of his wives, Macha ; but at last he meets with Lugh. The Sun-God shouts a challenge to his grandfather in Fomorian speech, which Balor hears. "Lift up my eyelid," he says to his henchman, "that I may see this chatterer who talks to me," thinking, of course, to slay him with the glance of his terrible eye. But Lugh is prepared ; while the eyelid is still but half raised, Lugh flings a magic *tathlum*, which strikes out Balor's eye through the back of his head ; it falls to the ground, killing thrice nine Fomors who happen to be in sight of it as they stand in their ranks behind their leader. A *tathlum* was usually a "concrete ball" made out of the brains of dead enemies hardened with lime, but Lugh's magic *tathlum* is of different texture :

"The blood of toads and furious bears,  
And the blood of the noble lion,  
The blood of vipers and of Osmiunn's trunks ;—  
It was of these the *tathlum* was composed.

"The sand of the swift Armorian Sea,  
And the sand of the teeming Red Sea ;—  
All these, being first purified, were used  
In the composition of the *tathlum*.

"Briun, the son of Bethar, no mean warrior,  
Who on the ocean's eastern border reigned ;  
It was he that fused, and smoothly formed,  
It was he that fashioned the *tathlum*."<sup>1</sup>

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<sup>1</sup> From a translation made by Eugene O'Curry of an ancient vellum MS. formerly belonging to Mr. W. Monck Mason, but since sold by auction in London.

## THE BRIDGE OF THE GODS

The blinding of the terrible Balor immediately causes the Fomors to waver, and the Morrígú, taking instant advantage of the temporary lull, encourages the people of the Goddess Danu with a song, beginning "Kings arise to the battle!" They take fresh heart and drive the Fomors back to their country beneath the sea. The Gods follow the enemy, and overtake and capture Bress, who begs for his life, telling Lugh that he will guarantee that the cows of Ireland shall always be in milk if Lugh will spare his life. The Gods will not accept this "ransom" for they consider it valueless unless the lives of the cows themselves are also lengthened, and this Bress cannot do. He promises them a good wheat harvest every year, but they say: "We already have the spring to plough and sow in, the summer to ripen the crops, the autumn for reaping, and the winter in which to eat the bread; and that is all we want." Then Lugh himself promises Bress his life on condition that he tells them "when we ought to plough, when we ought to sow and when we ought to reap the harvest". Bress answers: "You should plough on a Tuesday, sow on a Tuesday and harvest on a Tuesday." The old story says "this lying maxim saved his life". We shall see in a later chapter if, after all, it is such untruthful advice.

Then Lugh, the Dagda and Ogma follow the retreating Fomors down to their submarine palace whither they have taken the Dagda's harp which they have somehow secured in their flight. There the three Gods see the harp hanging on the wall. The harp will not play without the Dagda's leave, but at least the Fomors know that while it is in their possession, the Dagda is robbed of one of his valuable "weapons", and there will be chaos for as long as the Dagda cannot order the seasons and control time. But the Dagda, seeing the harp, calls to it:

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"Come, oak of the two cries!  
Come, hand of four-fold music!  
Come, summer! Come, winter!  
Voice of harps, bellows and flutes!"

Immediately the harp leaps to his hand from the wall, killing nine of the Fomors as it passes. The Dagda plays the three tunes known to all clever harpists—the weeping tune, the laughing tune and the sleeping tune.<sup>1</sup> During the first, the Fomors weep, during the second, they rock with laughter, and during the third, they fall asleep; while they sleep, the three Gods return quietly to the upper region, with the harp.

Next, the Dagda brings forward the black-maned heifer, Ocean, that he had asked of Bress in payment for work; and now the wisdom of Angus's advice is apparent. For this heifer is the animal that the rest of the cattle of the Gods had been accustomed to follow whenever it lowed, so now as it lows, all the cattle that the Fomors had taken away from the Gods come back again.

Still four of the Fomors continue to carry on a desultory warfare, but the Morrígú and Badb, and Mider and Angus pursue them and drive them out of Ireland for ever.

Then at last the Morrígú and Badb go up on to the summits of all the high mountains of Ireland, and Badb sings a song of which only a little remains, the rest being apparently lost and forgotten:

"Peace mounts to the heavens,  
The heavens descend to earth,  
Earth lies under the heavens,  
Everyone is strong . . ."

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<sup>1</sup> Note that the Dagda plays the three tunes in a different order from that which Lugh chose when he played to the Gods on his entry into Tara. The Dagda is playing to a different people and to bring a different result.

## THE BRIDGE OF THE GODS

She adds a prophecy to the effect that the end of the divine age approaches, and there will be a new one in which summers will be flowerless and cows milkless, women shameless and men strengthless, and when all things shall deteriorate, including morals. Unjust laws, false judgments, betrayals and theft shall occur and there will be no more virtue left in the world. This is obviously a prophecy of the withdrawal of the Gods that the men of the Dark Race—the Milesians—might reign and commence a new cycle. Apparently the Gods allow themselves to be beaten in two battles by these new-comers from Spain who are supposed to have wandered previously from Scythia through Egypt, Africa, Syria, Mauretania and thence to Spain. Yet although the Gods retire and live in their wonderful Sidhé or underground fairy-hill palaces, they wield much power. An old book says : “Great was the power of the Dagda over the men of Milé, even after the conquest of Ireland ; for his subjects destroyed their corn and milk, so that they must needs make treaty of peace with the Dagda. Not until then, and thanks to his goodwill, were they able to harvest corn and drink the milk of their cows.”

Interesting is the description of their Sidhé, the best preserved of which are by the Boyne. They have each a square doorway ornamented with a spiral pattern and this opens to a passage over 60 feet long, gradually rising and widening until, in its turn, it opens into a chamber with a conical dome 20 feet high. On each side of this central room is a shallow recess with a stone basin in it. The huge slabs of which the Sidhé are built are covered on both outer and inner faces with the same spiral pattern that adorns the doorways. Here we have indeed Temples of the Mysteries for those who may learn to withdraw from the surface of activities only to work more power-

## THE BRIDGE OF THE GODS

fully in less obvious ways. Here then live Those of Whom Ireland still has memories—

“How beautiful They are, the Lordly Ones,  
Who dwell in the Hills, the Hollow Hills . . .”<sup>1</sup>

Manannán, the younger Neptune, does not desire this life, however, and a few of the younger Gods follow his lead and seek a new home in a paradise over the seas, “an unknowable island in the West”, where all is beauty and joy. Many are its names; “Land of Promise”, “Plain of Happiness”, “Land of the Living” and “Land of the Young”. “Hy-Breasal” is another of its names and it was not until 1865 that the “legendary” Island of Breasal, Brasil or Brazil was omitted from the charts of the Atlantic Ocean. Some authorities think that the 15th century discoverers of the Brazil we know in South America also thought that this land was the same Hy-Breasal and hence gave it its name.

Manannán, though leading the more venturesome Gods over the waves, yet does not forget his old land under its new regime, and may sometimes be seen cresting the waves of the Atlantic Ocean on his wonderful horse or (less frequently) in his equally wonderful boat on his way to or from Ireland.

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<sup>1</sup> “The Immortal Hour”—Fiona MacLeod.

## CHAPTER III

### THE BRIDGE

It has already been stated that in all mythologies there is to be found a bridge, sometimes apparent from the beginning, sometimes developing later. Evolution is a continual crossing of bridges.

The story of the Tuatha dé Danaan is a wonderfully beautiful description of the crossing of a bridge with all its seven steps clearly marked.

In studying the human principles, we think of the great bridge Antahkarana between the Higher and Lower Mind, but we must not forget that there are many other bridges even within the human consciousness. Between every principle or level of human consciousness and the next above it and below it, there is a bridge which is reflected again and again in sub-levels and sub-sub-levels, always at that focal point where the subjective life touches the objectified life.<sup>1</sup>

All these bridges are identical in form and purpose although they differ in quality and intenseness, and all are reflections of the greater bridges in solar and cosmic worlds and of that Greatest Bridge between the Gods and Man. Each bridge has seven steps, and the guidance for crossing any one of them applies to all the others.

Astronomical Symbolism tells us that the Guardian of the Bridge is Saturn ; at every bridge and at each

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<sup>1</sup> See "Psychology of Intuition," by Prof. Marcault, "The Evolution of Man" and "The Next Step in Evolution", by Prof. Marcault and Mr. Iwan Hawliczek, for detailed exposition of this fact, as applied to races, individuals and life in all forms.

## THE BRIDGE OF THE GODS

of the seven steps, he waits. He is both the Guardian and the Bridge itself.<sup>1</sup>

Above him there is Venus, the expression of the fifth principle, and Mercury, the expression of the sixth; below him there is Mars with its emotional activity. This relationship between Mercury, Venus, Saturn and Mars is true at all levels; Saturn is always the bridge, and the cross + which is common to the three hieroglyphs of Mercury (☿), Venus (♀) and Saturn (♄) is the fourth step of the bridge.

In this Mythology of the Tuatha dé Danaan, this persistent relationship of the four powers is much in evidence, and the hieroglyph  $\begin{smallmatrix} \text{y} \\ \text{h} \end{smallmatrix}$  which combines the three mentioned above can guide us all the time<sup>2</sup>.

The Secret Doctrine, mentioning the seven steps of Antahkarana, states that "when you have passed the fourth step you are lucky"—and of all bridges the same can be said. Just as Antahkarana itself has fourth place in the human principles, so every bridge comes at a fourth level of cycle, and at its fourth step is its crucial point. Saturn is the Great Power of the Fourth, the channel for all that is above the fourth to all that is below the fourth<sup>3</sup>.

We have already partly discussed the relationship between ♀ and ♄ in the Gaelic Myths, taking the Mother-Goddess Danu and the Dagda as the theogonic forms of these, but we must remember that each power and principle, and therefore its astronomical and theogonic

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<sup>1</sup> See Appendix (Note 7).

<sup>2</sup> If we add the hieroglyph of Mars (♂) we get  $\begin{smallmatrix} \text{y} \\ \text{h} \end{smallmatrix}$  but we must remember that Mars has not the common cross; Saturn leads away from the bridge when it draws down to Mars, as it sometimes must do. See also Note 10.

<sup>3</sup> Saturn is *not the fourth*—it is the channel, the power leading from all above the fourth to all below (as stated above), and this is a very different conception.

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representation, is repeated many times. There is always a greater and a lesser form of every power, with many grades of expression in between, and many different permutations and aspects of that power.

Therefore we can find lesser forms of Venus and Saturn, but always they will be linked, and always the Saturn will be capable of drawing down to Mars (♂) or of leading up through Venus (♀) to Mercury (☿). Therefore, while following the main figures among the Gaelic Gods, we can also note the smaller ones as we pass.

Nuada is the king. Mythologically, he is described as a combination—Zeus-Arês, and indeed he shows the qualities of both Jupiter and Mars. Astronomical Symbolism tells us that Saturn marks out a field of experience and Jupiter ensouls it, i.e., is king in it, making manifest all things within it. That is exactly the relationship between the Dagda and Nuada. The story demonstrates this subtle close relationship; it is equivalent to the fatherhood of the Greek Cronos to Zeus. As king of that *space* which the Dagda can mark out with his wheel and in which the seasons (*time*) occur in obedience to the music of the Dagda's harp, Nuada is to a certain extent one with the Dagda, giving expansive expression to a limited portion of that power and force represented by the Dagda.<sup>1</sup>

But Jupiter is also connected with the etheric body, that subtle part of the physical which provides the channel whereby life and force from subtler realms may vivify the physical body, human or otherwise. In the human body are the chakrams or force centres, of which as yet we know so little, but even these—or some of them—we shall find indicated symbolically in these

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<sup>1</sup> The Orphics spoke of Saturn as The Once Beyond, and of Jupiter as The One; "The Once Beyond is allied to The One, but transcends it".

## THE BRIDGE OF THE GODS

Gaelic Myths ; and always connected with the person of Nuada (Jupiter)<sup>1</sup>.

Nuada, then, is fittingly the king, the highest among his people—those people representing, of course, the outermost mundane expression of the Gods. Therefore also is Nuada linked with that channel between the people and the Highest Mother of all the Gods. That channel is the Dagda, who besides marking out the field of expression, is ever the unobtrusive adviser within it—"he of the wise counsel".

We recognize then Nuada's Jupiterian aspect—noble, kingly, expansive, aspiring to the great. His Martial aspect is represented by his five wives. It should be noted that he himself is not Mars ; but as the female form often symbolizes the forces which the Gods can use, so Nuada's five powerful wives, who are in themselves definitely individualistic, not mere shadows or satellites of himself, are Martial forces over which he can have command, and who will serve him with strength while he is indeed a king, but who can, if dominating him, cut him off from other subtler potentialities.

Curiously also, the great children of the Dagda are five in number. Bodb and Mider are especially Saturnine like himself, though of lesser power. Brigit, the somewhat Minerva-like only daughter, has in her her father's power in its generative rather than creative aspect ; there is a Venusian element in her too, and also a Mercurial aspect, for she is Goddess of all ascending fire, mundane or supersensual<sup>2</sup> ; Angus is a Venusian son and Ogma is

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<sup>1</sup> Jupiter governs "the Auric envelope out of which is formed the Etheric body" and "the Etheric body presents on its surface some organs called 'Chakras' or wheels which relate it to the 7 Principles and to the 7 Planes".—"Studies in Symbolism", pp. 36 and 68-70.

<sup>2</sup> Brigit is christianized into Bridget and is still connected with mystic fire even in her christian guise.

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the greatest of these children and the greatest of the Mercurial Gods in Tara and Champion of the whole Assembly. Here again, we notice *in the Dagda's own family* the close connection between Saturn, Venus and Mercury.

The important point is that the interests of Nuada, the king, the events of his life, and still more the unfoldment of the cycle are connected with—we might say bounded by—the activities of his five wives and the Dagda's five children. Here is then the double pentagon. Reference to the Secret Doctrine and to Mme. Stiénon's book<sup>1</sup> will give us the connection between the pentagon and the Tenth House of the Zodiac (Saturn's House) and known to us as the House of Capricorn, to the Indian as Makara.

The Secret Doctrine says of Makara—"it is intended to represent the faces of the Universe and indicated that the figure of the Universe is bounded by pentagons"; and on the following page of the same work, we find the author of the twelve signs of the Zodiac quoted as follows: "Ma—is *five*; kara—a hand with its five fingers as also a five-sided sign or a pentagon."<sup>2</sup>

The Gaelic Mythology, then, gives an accurate symbolic representation of the truths hidden in *Makara* when it makes its king Nuada lose his own hand of five fingers through combat in his efforts to "land his people" (i.e., to bring about manifestation) and provides him with a substitute for that period when he is a dispossessed king. Later in regaining his own hand and becoming thereby whole and free from both blemish and anguish, he also becomes again the ruler of, and in, his kingdom. The details of the symbolism are carefully expressed, too. The Tuatha dé Danaan are the Golden Race; Nuada's

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<sup>1</sup> "Studies in Symbolism", pp. 42-51 and 106-107.

<sup>2</sup> "Secret Doctrine", Vol. 2, pp. 609 and 610.

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substituted hand is silver. Gold, connected with the Sun, represents the Immortal Ruler Divine ; silver, connected with the reflecting Moon and representing the personality, gives suggestive symbolism if we consider the story in a purely human aspect.

We note also that it is in following his warlike activities—i.e., using exclusively the powers represented by his five Martial wives, that Nuada loses the real hand for a time ; it is connected with the downward-pointing pentagon. He is cured by a Mercurial God (Miach) and the greatest of the Mercurial Gods—Ogma—is the champion of his court both before his blemish and after he is restored. Ogma, the greatest of the Dagda's five children, represents the upward-pointing pentagon, leading to Mercury and Wisdom.

Here we find the connection with the navel chakram and its five red petals (Martial) and its five green petals (Saturnine) leading to Mercury, the green having ultimately to be master of the red ;<sup>1</sup> and although all the Gods and people suffer in the struggle, it is in the person of Nuada that the hand is lost and regained and all the accumulative troubles are connected with that hand and its kingly owner, who as the Gaelic Jupiter is therefore connected, as we have stated, with the Etheric body wherein are the chakrams.

There is another link between the Dagda's children and Nuada. When the blemished king is exiled, the Gods invite Bress to take his place. From one point of view, Bress is the dark side of Nuada, as the Egyptian Set is the dark side of Osiris. The Gods are coming downward still closer to Mars for Bress "is of his own fierce people". He has the beauty of form of the Gods, therefore he too can touch Saturn, for it is Saturn that expresses in form the beauty of Venus. That is why he alone of the Fomors

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<sup>1</sup> See Appendix on this point (Note 8).

## THE BRIDGE OF THE GODS

can be approached by the Gods and be accepted by them. This touch with Saturn means also that he has mental powers equivalent to theirs, seeing that Saturn is the Lower Mind as well as the Bridge, and can bring down the powers of Venus, the Higher Mind.

The power of Saturn is increased for Bress by the fact that he is given Brigit, the only daughter of the Dagda, to wed, and because Bress is both Nuada's rival and his darker aspect, that link with the Dagda's children affects Nuada also.

Bress in his Martian character drags the power of Saturn still lower, for we must recall that Brigit represents the female, generative power of Saturn, and Bress (Mars) can create within that power *only at his own level*. Therefore the son of this union has the skilled mental cunning of a debased Saturn which later he uses as a spy for the Martial forces ; and in that activity he meets his death. He attempts to find by espionage the secret of the weapon-makers of the Gods and to kill their smith Goibniu. Asking in his disguise for one of these God-made weapons, he uses it against Goibniu, who, himself unhurt by the wound he receives, hurls the weapon back against his assailant who goes home to die from the wound he cannot heal. Goibniu is the Gaelic Vulcan, and Mme. Stiénon tells us that Vulcan "helps the Hierarchy in their creative work and represents all the occult powers of the Astral Plane"<sup>1</sup>. The God's assailant, then, is killed by the powers of the Astral (Kâma) which he seeks to wield unlawfully. Such is the tragedy of Saturn dragged so low that the real Saturn is lost and all that is seen is a false cunning manipulating the activities of Mars to its own undoing.

In the double link that is made between the Gods and

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<sup>1</sup> "Studies in Symbolism", p. 97.

## THE BRIDGE OF THE GODS

the Fomors, it is interesting to note the reaction of male and female. Cian, a male God of the Mercurial type—a lesser representation of Ogma—weds with Ethniu, the daughter of Balor, who is really the power of the Fomors. In Ethniu is the greatest force of the Opposers, but in its feminine generative aspect, just as Brigit represents the generative force of the divine Saturn. Psychologically speaking, both Bress and Cian, the creators, can only create at their own level. Bress in communion with a power above his own—as yet still subjective to him—can only bring it down and make it subserve his will and creative power. Cian, himself able to a certain extent to objectify those same higher powers, can take the fullest advantage of the force at his disposal in Ethniu and raise it or create in it at his own level and produce a son of his *quality*, but far exceeding him in *power*—Lugh, the great Sun-God ; Bress drags the Saturn of Brigit, with her link with Venusian Danu, down to Mars ; Cian brings the Martial quality upwards over the bridge (ḡ) to Mercury.

The actions of Bress after he has accepted kingship in Nuada's place are worthy of attention. He promises that he will abdicate if ever his rule becomes obnoxious to the Gods, but how is he to know if it is so or not, until the Gods themselves challenge him ? He follows his own nature and ideas of kingship, as indeed he must.

He imposes taxes on every member of the Tuatha dé Danaan and on all their sources of nourishment, and on that gold which is peculiarly their treasure. This is a symbolic representation of a psychological fact. At whatever level of consciousness Life is expressing itself, it draws on all the higher levels of spiritual power it possesses potentially or subjectively, that it may manifest itself more completely where it is. Always the *whole*

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Life is expressing itself, though the level of expression may be partial or relative.<sup>1</sup>

Hence Bress as Kâma-Manas uses all the quantitative and qualitative powers of the Venusian (Higher-Mind) Gods, and even draws on their Intuitional force symbolized in Ogma, their champion. Each is used in his right capacity also, even if at a limited level. Ogma is set to collect the firewood and kindle the fire for the Assembly ruled now by Bress. (To the Gaels, fire would be connected with the usual activities of Ogma, for poetry, literature, the magic of ogmic mantrams is a supersensual form of fire ; we remember his sister Brigit has something of this quality also.) The Dagda, true to his nature, is set to collect and put together material for building ; but for Bress the buildings are not to be bridges to higher things, nor palaces for wise kings, nor halls of learning, but forts and other warlike buildings—showing the quality of Mars—wherein Bress seeks to sit enthroned.

Bress has the especial quality of the powers of both these Gods subserving his needs at his level. Yet something of the power is lost, especially with Ogma, for Bress starves the Gods even while he uses their services, and Ogma, from weakness, can collect only one-third of the firewood necessary for the warmth of the Gods and they suffer from cold as well as hunger<sup>2</sup>. Again this is a pictorial representation of fact. Every living being, concentrated at a certain level of expression with inten-

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<sup>1</sup> See "The Evolution of Man", pp. 27 and 28.

<sup>2</sup> We should remember also "that Science teaches that Venus receives from the Sun twice as much light and heat as the earth, and . . . is said to give to the earth one-third of the supply she receives. . . . This has an occult as well as the astronomical meaning".—Footnote, S.D. 2, p. 32. This might bear some relationship occultly to the story that Ogma of the Venusian Gods could only collect one-third of the firewood when in the service of Bress and starved of his rightful nourishment.

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tion to use it in its most mundane form, cannot have any care for that which is above that mundane level, even though he may draw on the powers of the higher levels which are existent within him; but that which is drawn from and not replenished, ultimately becomes weakened.

Soon after he is king, Bress steals the cattle of the Gods by a trick. The stealing of cattle, as Mme. Stiénon tells us, always signifies the drawing down of power from a higher to a lower plane of manifestation. Bress does this by passing all the cattle between two fires by which the white cattle of the Gods which he has agreed to acknowledge as their property become brown and hairless so that he can claim them for himself. In the descent of subtle powers into denser and denser manifestation, the original pure white radiance is somewhat dimmed and coloured to outward appearance by the surroundings and nature of each plane they pass through. So then do the cattle become brown and the accompanying loss of hair probably signifies loss of something of the original strength, since hair symbolizes power and strength. It is obvious that the few brown, hairless cattle which evidently the Gods possess among their white cattle, and which they are willing for Bress to have for his own use, represent powers which have already been drawn down—i.e., expressed on the lower planes—but it is necessary that more shall be drawn down and this is achieved through Bress, who is ever the tail of Saturn linked to Mars and is continually drawing downwards.<sup>1</sup>

Bress has now complete rulership over the Gods; every power they possess is used in his service—they are virtually slaves to him. Yet even here the “law that moves to righteousness” has sway, though at first

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<sup>1</sup> See Appendix (Note 9) for interesting information of Gaelic double-fire customs.

## THE BRIDGE OF THE GODS

unrealized ; and Bress himself has unwittingly allowed it to be so. So concerned is he with possessive craving and its corollary, the "cheap bargain", that he readily grants to the Dagda the one heifer he asks as payment for his work. To Bress in his worldly wisdom, the Dagda is foolish to ask so small a payment for work done ; he is unable to see that in the small heifer, he has given back to the Gods that which shall one day draw to their own rightful possession all the other cattle. For the real value of the heifer is in the fact that it is leader of the cattle, and that fact Bress has not noticed, for the reason that it is by *lowing* that the heifer draws the other cattle to it and *Bress is ever deaf to the voice* as subsequent events show<sup>1</sup>. Always the highest is saved from annihilation in time of danger and always there remains the possibility of return to the real home. Always, too, it is Saturn who is the agent for the future return upwards and homewards, even when, as in this case, being a limited bound Saturn, it is his Venusian son who suggests the method.

The heifer, of course, represents generative (female) power as yet unfulfilled. Danu herself being the Gaelic Venus is connected with the cow, and in this incident the Dagda brings back to Danu's people this young animal which has never brought forth life while owned by Bress. All its powers have been reserved for the Gods, but it must be in their possession before a new rebirth of their power can take place. (The Secret Doctrine says that the heifer is often connected with previous Races ; in that case it could still lead the other cattle since the experience and powers gained by past Races suggests direction to the activities of the present.) The name of the heifer ("Ocean") is interesting in this respect, reminding

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<sup>1</sup> The voice is ruled by Taurus—a Venusian sign. Bress draws Saturn down, never upwards to Venus.

## THE BRIDGE OF THE GODS

us of the ocean between differing cycles and also of the sea of milk of Indian Mythology. The black colour of its mane is perhaps symbolic of the hidden unmanifested wisdom with which as a leader of the cattle (powers) it must have a link ; or perhaps it refers to potentialities to become manifest later but at present hidden. The Secret Doctrine, when discussing black ravens, doves and waters says : "Darkness is always associated with the first symbol and surrounds it" and "they (i.e., the black creatures) are all connected with the primeval Wisdom, which flows out of the pre-cosmic Source of All . . . they all have an identical meaning and relate to the primordial Archetypal Man, Adam Kadmon, the Creative Origin of all things, which is composed of the Host of Cosmic Powers—the Creative Dhyan Chohans, beyond which all is darkness". S.D., Vol. 1, pp. 477-478.

All the symbolism that we are dealing with in this study can equally apply to an individual soul as to a Race or other cycle, for all "are but patterns of what shall be (or rather what *is*) in the Mount", and the same laws and rhythmic rules govern all manifestations of Life.

Man enters into possession of his vehicles at the beginning of an incarnation, and reaching the densest manifestation, landing on the shores of earth from the Other World, is at once involved in struggling to master his surroundings. So concerned with these is he forced to be, that he loses touch more and more with his Real Self, having to use denser substitutes for his lost spiritual understanding. Power comes to him, is wielded crudely by him, as he draws on the spiritual powers subjective in him, yet always he suffers at the point of contact of the Real and the Unreal, "where the hand of silver joins the wrist of flesh". As with Nuada, there is festering and unhealthy growth, till the Real Self—all this time

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in retirement from the outer activities—answers the call from its own world and asserts, *in its wholeness*, its kingship over all manifestations. Always that possibility exists and must sooner or later prevail as an accomplished fact ; never is the true hand really lost—only buried and always to be found.

## CHAPTER IV

### THE BRIDGE (*continued*)

By the time Bress has used to the full his power over the Gods, we have reached the third step of the Bridge, and are approaching the fourth.

The first step is signified in the landing of Nuada at the head of the people of the Goddess Danu, the first appearance or manifestation, which leads at once to the second step, the encounter with the opposing forces (the lesser opposers, not the great Opposition which is to be met later, but only those which can *limit* expression and cripple the form). The third step is the direct result of that and involves the complete submersion of the spiritual and the establishment of the lower, less spiritual expression, with the higher in retirement, hidden, dispossessed, unnoticed, with its five-fold power substituted by a reflected or limited aspect of itself, while its "darker" aspect rules as "king".

The fourth step is now approached, and its nature, as always, is dual for it demands acceptance and identification with the higher and the dropping of the lower. So in the myth, we find two forms of Mercury (Intuition—Buddhi) appearing simultaneously to the two kings. To the real king dispossessed of his rightful kingdom comes the Mercurial healer Miach with the offer to make him whole, to replace, through power of the spoken word, the long-forgotten and buried hand of five fingers. To the usurping king comes Cairpré, the bard and singer of high and noble deeds. He is not honoured, is poorly

## THE BRIDGE OF THE GODS

housed and fed, and this lack of recognition of the Voice causes the spoken word to again show its power. To Nuada, who listens and accepts help, the spoken mantram restores his beauty in three days ; for Bress who has not honoured his guest, the spoken word destroys his cloak of beauty.

The detailed symbolism here is marvellous. We recall that the porter at the gate of the blemished and banished king is also limited ; he is blind in one eye. Surely for all who are not yet whole in themselves the outer guard is also unable to see in complete wholeness. It does not say which eye was blinded, it may have been the right which symbolizes Buddhi, for Miach does not give back the real eye, but that of the cat asleep upon his lap. For the porter of the Venusian (Higher Mind) king, the Intuition powers would probably have been hitherto "asleep". The Secret Doctrine tells us that "Mercury heals the blind and restores sight both mental and physical" so it may be that Miach merely gave a sharper sight to the porter but not a "higher" sight. Gerald Massey's "Luniatry Ancient and Modern" is quoted in the Secret Doctrine in connection with the symbolism of the cat, and this too throws interesting light on the Gaelic story. Tracing the relationship of the cat with the Moon, the author says : "The moon was the seer by night in heaven, and the cat was its equivalent on earth because her eyes became full-orbed and grew luminous by night ; and so the familiar cat was adopted as a representative, a natural sign, a living pictograph of the lunar orb. . . . And so it followed that the sun which saw down in the underworld at night could also be called the cat, as it was, because *it also saw* in the dark. The name of the cat in Egyptian is *mau*, which denotes the seer, from *mau* to see." "The cat saw the sun, had it in its eye by night, when it was otherwise unseen by

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men." This quotation, of course, is particularly referring to the Egyptian symbolism of the cat, but the Gaels evidently also used the same animal as a symbol, and its presence at this point in the story is specially significant in view of the above quotation. There is also the truth that sight unless used with right wisdom can disturb, as did the cat's eye for the porter—perhaps as a substitute, it gave only astral or etheric sight. In any case powers of any type not under the control of the possessor often pursue the activities of the dark not of the light. There is probably a complex symbolism followed in this episode.

The fact that Nuada's hand took three days to become fully joined "nerve to nerve and sinew to sinew" might symbolize perhaps, in the story of an individual, the first three Initiations.

When we turn to the episode of Bress and Cairpré, we find other details. Bress, as Kâma-Manas, provides for his guest from the Intuition (Mercurial) world, only a small room without a bed for rest, with no fire, no light, no water, and for his food only dry, stale bread. Fire is an expression of Atma, Light of Buddhi; Water, too, represents Buddhi and Life. All these are denied to Cairpré, hence he cannot remain. Bread, as a product of corn, is a symbol of Venus and the Higher Mind, and all that Bress can offer of this is dry, stale and unpalatable; in other words, the mere lifeless chaff and not the real living nourishment of thought.

The so-called satire voiced by Cairpré is no vindictive curse, but is merely "the Word" wielded by power: "May Bress's cheer be what he gives to others!" It is immediately effective. A disfiguring rash breaks out on Bress, i.e., all his inner violence becomes apparent outwardly, and he loses that touch with the higher Saturn, which has been represented by his beauty,

## THE BRIDGE OF THE GODS

and returns to his home beneath the sea. He has denied the higher and it retreats from him.

Nuada, on the other hand, who is the bright equivalent of Bress, that is the higher side of the dual ruler, has answered the call, co-operated in the three days' cure of his hand, and his reward is his restored wholeness and with it his return to kingship. The real man is whole and has dropped the lower Kâma to return to its own lower place. The fourth step is passed and the fifth is reached. The cross of Saturn, which is the *real* Saturn, is now leading to Venus and Mercury; the tail of Saturn alone is with Mars.

Once more we find in this symbolism indications of the chakrams; this time the centre of the throat is suggested. Mme. Stiénon has stated in her book that the Throat chakram is governed by the cross of Saturn and by the Moon, and it is here at this fourth step of the bridge, where the cross of Saturn is ever depicted, that the choice is offered to the dual rulers by the *voice* of Mercurial Gods (the hieroglyph of Mercury ☿ having that cross of Saturn and Venus at its lowest extremity).<sup>1</sup> We should note also that the outward sign of recovery is the restoring of the hand of the king of the Golden Race in place of the substituted silver (Lunar) hand.<sup>2</sup> We have therefore Mercury, Venus, Saturn and the Moon considered here. Mercury itself is connected with the Coronal chakram, the highest; and it is from the highest that the

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<sup>1</sup> See Appendix (Note 10) for full quotations from "Studies in Symbolism" on this point, and the link between the Moon, Saturn, Venus and the all-inclusive Mercury as shown by their hieroglyphics and in connection with the chakrams.

<sup>2</sup> The episode of Diancecht killing his son when he finds that he has shown greater healing skill than himself and restored the real hand, suggests that Diancecht considers it is dangerous at this period to allow this greater power of healing to become of general use; Miach, the still more Mercurial, intuitive son of his Mercurial father, will, by reason of his nature, always display this power, so he must be prevented from doing so, for the time is not yet safe or ripe for such

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awakening comes using the voice, which is under Venusian rule (Venus is connected with both the Frontal and Throat chakrams). As a result of the new expression of Life through the Throat chakram, the double pentagon (connected with the Navel chakram) is adjusted, and we shall see that the Dagda's five children, symbolizing the five green petals of that chakram, take control, while Nuada's five warlike wives, symbolizing the red petals and the lower pentagon, disappear or are refined.

Nuada, re-established on his throne, the rightful spiritual ruler, king over his realm, having answered the call of Mercury, or Buddhi, has now the opportunity of contacting a still greater Mercury ; a Mercury of Whom it can indeed be said "Mercury and the Sun are One" (Secret Doctrine). Lugh comes self-invited apparently, but he has really been impelled to come by Nuada's actions. The watchful sentry at the gates of the palace will not admit him, however, without credentials. Nor is a surplus quantity of any virtue to be accepted. Capable artists and craftsmen of all types they already have ; superfluity in one or other branch will be no criterion of a richer court. It is not till Lugh proclaims himself Ioldanach (Master of All Arts) that his presence is announced by the servant to the king himself.

Knowing that the people of the Goddess Danu are developing the Venusian Higher Mind, Lugh can demand admittance only in his aspect as the supreme possessor of that synthetic power. He is not developing it ; he *has* developed it and passed beyond ; he is using it now as

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things. All attempts to limit him (i.e., wound him) are successfully frustrated by Miach, so his death is necessary. For a similar reason, the herbs which grow on his grave, and which will cure all ills, must also be hopelessly confused, lest the knowledge of their use to a world not yet spiritually ready shall bring appalling results. Airmid, the sister of Miach, naturally serves the highest aspect of Mercury that is in manifestation, so while there is possibility of serving her brother, she does so ; afterwards she serves her father with equal zest.

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his instrument, whole and completely objectified. He does not yet show his other powers ; he meets Life *where it is manifesting*. Only on this testimony can he make his presence known.

Nuada sends out to him no other craftsman but his best chess-player to test his skill. This surely symbolizes that the king meets his Guest with the highest mental skill he knows. Chess demands both analytical and synthetic powers carried to the highest degree of abstract thought ; the pieces used in chess and their respective powers of movement also are symbolic. Nuada pays this Stranger then the honour of meeting him with the highest objectified powers at his command. Buddhist Intuition is not yet an instrument for Nuada ; only the champion at his court—Ogma—can use it. But this Stranger shows that he too can use some greater power, for “he invents a new move called ‘Lugh’s Enclosure’ and wins the game”. That is the effect of any new power when it enters the field of consciousness of Life in any form—human or otherwise. Some new power of mobility is experienced which, in itself, gives mastery over every other power yet developed. A newer, bigger completeness or wholeness is realized, and everything else is at once enclosed within it.

Lugh is now admitted into the palace. We notice how at first the king *sends out* his courtiers to meet the Stranger outside his gates—i.e., he put forth his own powers to contact a new power as yet unknown to him, and the effort calls forth a response from that new and greater force which culminates in his entry *into* the palace. Lugh takes his place unchallenged in the Sage’s Seat, a recognized Master who will give more inspired counsel than any other. His dog of wondrous powers accompanies him.

It is again testimony to the meticulous attention to

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detail which is characteristic of these Gaelic Myths, that at the moment of Lugh's entrance, he who is taking the floor is Ogma, the champion of the Gods, the greatest Mercury and the greatest power the Gods so far possess. It is only when Life is exercising the highest qualities yet attainable by it, that a still greater highest can enter into the field of activity and become a new inspiration. So Lugh enters at this juncture to out-Ogma Ogma.

Intuition, as the Gods know it, is expressing itself in hitherto unequalled feats of power over massive material, yet this Stranger surpasses these ; he uses the same great force in the same manner but far more completely. That which was a huge portion of rock, in itself a small whole, is moved by Lugh as well as by Ogma, and futhermore is returned with ease by the former to its greater wholeness, the rock outside, from which it had at some time been broken. Ogma represents surely the Buddhi of Manas, using intuitional power within the confines of the Higher Mind, a Giant among the Gods of purely Higher-Mind level. Lugh represents the greater Buddhi—the Buddhi of Buddhi—able to handle matter outside the gateways of the Higher Mind, and able to carry that portion of rock contained in the palace of Mind outside to the full Light and unwallled Space, that it may be replaced with that still greater Wholeness of which it is a part.

Then the Gods ask Lugh to play on the harp to them, and again he shows his skill. He can play "the three tunes known by all good harpists", the sleeping tune, the plaintive tune and the laughing tune, and produce the appropriate effects.

Nuada, now recognizing the greatness of his Guest, after consultation with the other Gods, gives up his throne to Lugh for thirteen days and himself takes the Sage's Seat by his side. Lugh is to be the great organizer and arbiter in the days of preparation for the final

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struggle with the Opposers, which the Gods know is upon them. The king himself, sitting throned within his kingdom, whether that kingdom be man's nature or some far greater realm, is alone able to make this offer ; his peers must acquiesce, as indeed they will when he is truly a king, but it is he himself who must give up the throne to a Greater than himself. That is the ultimate action at the sixth step ; it is surely not in the nature of a forfeiture, but a great understanding that there is ever only One Who is in all, and in Whom all are ; until the great sixth step is reached, none can fully know that Reality, but since there are smaller reflections of that sixth step at every level of the ladder of Life, we may dimly see and understand by correspondence.

The thirteen days must have some connection with the Twelve and the One. They are surely allied to the twelve signs of the Zodiac and the Zodiac itself synthesizing them all ; and must represent symbolically Cosmic, Solar and Planetary truths. It would be interesting to know what actually happens on those thirteen days, when the preparations for the great final battle are discussed and planned. Do the steps taken and the moves made on each of these days correspond to the qualities of the signs of the Zodiac, following in sequence ? Up to the present, the author has not found any detailed record of the daily preparations. We know that both preventative and aggressive activities are studied and decided upon, and all the Gods promise specialized forms of help, but in what order they are asked and promise their help has not yet been found.

There are numerical symbols in profusion in this part of the story. For instance, the cup-bearers (those therefore representing the holders and carriers of Life) promise to hide away by magic from the Fomors the *twelve* principal rivers and the *twelve* principal lakes of Ireland,

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so that the enemy shall not be able to quench their thirst, while the Tuatha dé Danaan "shall have water as long as the war shall last, be it for *seven* years". The make s of the weapons of the Gods forge lanceheads with *three* blows of the hammer, and cut shafts for them with *three* blows of an axe. Ogma promises to kill the king of the followers with *thrice nine* of his Fomors and to capture *one-third* of his army; and lastly the Chief Druid says, "I will send *three* streams of fire into the faces of the Fomors and I will take away *two-thirds* of their valour and strength, but every breath drawn by the people of the Goddess Danu will make them more valorous and strong, so that even if the fighting lasts seven years, they will not be weary of it".

There is abundance of material here for students of numerical symbolism to work on.

The Dagda's promise of help is interesting. "I will fight with both force and craft wherever the two armies meet. I will crush the bones of the Fomors with my club till they are like hailstones under a horse's feet."

That club has hitherto not been used by the Dagda. It is the great eight-pronged weapon which he draws after him on a wheel that makes a track like a territorial boundary. It is his symbol as Lord of Space as we pointed out previously. A further interesting point is that he only plans to use it "wherever the two armies meet", not in desultory warfare or single combat. Saturn is always at the meeting-place; he is the channel from the higher to the lower, but as guardian of that channel or bridge, he is also the "ring-pass-not" when occasion demands. At *this* meeting-place there is to be no channel for higher power but an absolutely impassable barrier and "death" to lower forces. It is characteristic of Saturn that he should crush the bones of the Opposers, the

## THE BRIDGE OF THE GODS

densest quality and the framework of bodies, over which he is always given rule. "Under a horse's feet" reminds us that horses symbolically represent powers and are also symbols of cycles ;<sup>1</sup> the Dagda is Lord of the Cycles and can both commence and end them.

The preparations which take place after the thirteen days of discussion take seven years to complete, and as said before, it is during this period that the episode of the "Gaelic Argonauts" takes place.

The crime which is the cause of the trouble is the killing of Cian (Lugh's father) by the three sons of Tuirenn, who are themselves the grandsons of Ogma. Why there should be a private feud between the Mercurial Cian in company with his two brothers and the three grandsons of the great Mercury is obscure, but it is sufficiently serious for Cian, when alone, to turn himself into a pig and mix with a herd of pigs in order to escape the three sons of Tuirenn. However, he is seen and two of the brothers, turned by the wand of the third brother into hounds, discover while in that form which of the pigs in the herd is the disguised Cian, and on the latter resuming his natural shape they kill him with stones and bury him. Six times the earth casts out the body, but the seventh time it holds it, only to tell Lugh when he comes seeking his father of the crime which has been committed.

As a blood-fine for the killing of his father, Lugh demands from the murderers three apples ; a pig's skin ; a spear ; two horses and a chariot ; seven pigs ; a hound-whelp ; a cooking-spit ; and three shouts on a hill. There are eight different things to be achieved and each is of special value. We have referred to this episode in an earlier chapter. Some authorities think it is a tale interpolated by early story-tellers to account for the treasures

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<sup>1</sup> "Secret Doctrine", Vol. II, p. 417.

## THE BRIDGE OF THE GODS

possessed by the Gods, and that the hound-whelp is merely Lugh's hound, the cooking-spit the Dagda's cauldron or one owned by the Morrígú, the pigs those of Manannán from whose flesh he makes the Feast for the Gods, and the spear Lugh's spear. We have to remember, however, that all their treasures the Gods already possess when they first land. The story is found in various Irish and Scottish manuscripts, and whether it is indeed another way of accounting for the Gods' treasures, or whether (as is much more probable) it relates to extra powers of the same nature acquired at this time of great need, it is certain that they have to be in the care of the Gods, and that Gods of Mercurial descent—i.e., messengers—are sent to get them. The fact that the three Gods have a private enmity with three other Mercurial Gods suggests that they are perhaps "false" aspects of Mercury or of more material aspect.

The recurrence of the 3 and 7 in the separate treasures themselves, and the fact that the treasures taken as a whole number 7, surely has some significance, as well as the special nature of each of them. The last task, the eighth, brings no treasure but closes the episode and brings death to the three Gods concerned and to others, for when the seven treasures have been obtained, Lugh makes the three sons of Tuirenn forget the last task until they have delivered the treasures into the keeping of Nuada.<sup>1</sup> Then he reminds them that they have omitted part of the blood-fine, and returning to complete it, they are killed. The hill from which the shouts have to be

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<sup>1</sup> The fact that the treasures are delivered by command of Lugh, who is away at the time, into the keeping of Nuada, may perhaps signify that this second collection of treasures similar in kind to those held by the Gods *in toto* have now been earned by Nuada in person, since he has reached the sixth step, and will be wielded by him in the last struggle; they will also be in his possession to be carried on by him to his own next cycle, for Nuada dies in the great fight, having in his person completed the seven steps of this particular cycle.

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given belongs to Míodhchaoín, who will allow no one to shout from the hill ; besides, he trained Lugh's father in the art of weapons and will avenge his death in any case. The three Gods find Míodhchaoín waiting for them, and after a fierce fight he is killed, whereupon his three sons come out to avenge their father, and the six warriors drive their spears through each other, all of them inflicting fatal wounds. The three sons of Tuirenn are able to give their shouts, though very feebly. They then return and ask Lugh for the loan of the magic pig's skin, one of the treasures they have brought, to heal their wounds, but he will not lend it.<sup>1</sup> They die and their father makes a tomb for them and weeps over them and then he dies too. So the close of this eighth task and the completion of the episode sees eight deaths ; and again one thinks of Saturn who is connected with eight and the closing of all cycles great or small no matter who may be the actual participants.

In any case, the completion of the tasks apparently takes the whole time of the seven years preparation, and even then the Fomors land one week before the Feast of Samhain. The Morrígú, who is of course with the Gods, since the wives of Nuada accompany him, discovers that the enemy have arrived, and sends a message to the Dagda, who parleys with them, for the Gods are not prepared to give battle until the Feast of Samhain (Autumn Equinox). It is now that he partakes of that hospitality provided so abundantly and forced upon him on pain of death if he refuses to eat the *whole* of that enormous meal.<sup>2</sup> Surely this is one of the grossest of achievements to accomplish, but Saturn can contact and accomplish grossness when necessary for the great end, and the laughing scorn of the Fomors at his

<sup>1</sup> See Appendix (Note 11) for further details of the treasures.

<sup>2</sup> See Chapter II.

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temporarily crudely-deformed appearance does not disturb him.

On the eve of Samhain, the armies meet, but even then the first skirmishes are merely trials of individual skill in single combat—opportunities surely for those who would grow to leadership in the service of the Gods to do the preliminary fighting in the Gods' great War and give their lives that the Plan might be developed as ordained.

But the great struggle called the Second Battle of Moytura is at hand. Sometimes as we remember this is called the Battle of Northern Moytura; both names are used to distinguish it from that First Battle of Southern Moytura, which the Gods fight against the Fir-Bolgs when they first land. The second battle is the one mentioned in *all* the Manuscripts, and is considered by most authorities to be much more of the same nature as the rest of these mythological stories than the former one. It may well be that the first battle is not of the same quality as this one but occurs nevertheless. Symbolically both certainly have a place; the first because, fought as it is with the lesser tribe—the Men of Domnu—(another name of the Fir-Bolgs), it suggests the first encounter of the spiritual life with matter, a question of opposition certainly, but of quite a different nature to this later opposition with the Opposers themselves—the *Gods* of Domnu or Darkness. The very superficial appearance of opposition is similar, hence the similar name; but the distinction in those Manuscripts that give both battles, between the Men and the Gods of Domnu, and the fact that the Fir-Bolgs, or Men, are everywhere considered as apart from the Races or Ages of Gaelic Mythology (i.e., of a totally different nature, merely the *instruments* of the Opposers) suggests that the story has not been told by mere careless or exuberant tale-tellers, but

## THE BRIDGE OF THE GODS

with that very intention of giving a different quality to both battles. The former has surely more of the suggestion of an outer, circumstantial oppression, the latter that of the realities of actual opposing forces. The titles of *Southern* and *Northern* Moytura also have a significant symbolic meaning.

Be that as it may, in this latter battle the healing-power of Mercury, in the persons of Diancecht and his daughter, is all-powerful for all the champions of the Gods, save those two—Nuada and one of his wives—who have perforce to die in this cycle. The champions on both sides are equal warriors and inflict equally severe wounds, but whereas the Fomor champions go back to die, their foes return to the fray the next day “made whole” by the great physician and his handmaid—truly the correct term for the healing-touch of Buddhi (Mercury).

It is between the greatest figures on both sides that the real struggle is to be, however; and we find that Ogma does indeed slay the Fomorian king; but Balor of the Mighty Blows, the real power of the Fomors, kills Nuada and Macha, one of his wives, and none can slay him save the greatest power among the Gods—Lugh the Far-Shooter, Lugh of the Long-Arms, the great Sun-God himself. At first he is not present, for the Gods, deeming his life too valuable to be risked, have left him guarded by nine warriors,<sup>1</sup> but he escapes at the last moment and rides in and out among his followers, encouraging them and seeming to the Fomors to be the Sun “curiously risen in the West to-day”. We remember his descent from Gods and Fomors and know why he alone is able to engage Balor. For one thing, only he has the *word of challenge* for he “hails his grandfather in *Fomorian speech*”, so that he must attend to “this

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<sup>1</sup> See Appendix (Note 6).

## THE BRIDGE OF THE GODS

chatterer" and calls to his henchman to lift the lid of his terrible eye. We have already considered the composition of the "tathlum" or magic stone with which Lugh strikes out the destroying eye; again it is Lugh (or Buddhi) with his real inner sight who can break the power of the evil eye, for Balor is impotent immediately the eye is lost.<sup>1</sup> With his defeat, the Fomors themselves are defeated; they waver as they see their hero blinded, and significantly, the Morrígú, Queen of Nuada's wives, realizes at this supreme moment her *spiritual* quality of Mars, and rides into the ranks of the Gods with her glorious battle-song beginning "Kings, arise to battle!" It needs Mars to remind us of our inherent kingship, and here, as always, when that is realized, the foes are driven to their home beneath the sea.

There is an interesting point to consider in the deaths of Nuada and Macha at the hands of Balor. Why should these two alone of the *leading* figures pass out of the cycle at this moment? If we recall the names of Nuada's wives, we shall remember that three of them represent qualities, namely "Fea" (the Hateful), "Nemon" (the Venomous), and "Badb" (Fury). Of the first two we hear nothing further; as important figures, they seem to disappear from the story. Badb loses her attribute of Fury and becomes prophetic—a Gaelic Cassandra—and is seen afterwards closely linked with the Queen, the Morrígú, who is now a "spiritualized" Mars. Hence all the emotions connected with the lower aspect of Mars disappear, and this disappearance is completed with the death of Macha, who is herself the *fourth* wife and therefore the personification of Battle itself. Realizing that we have reached the last step of the cycle, we shall know that there can be no more battle *as far as that cycle is concerned*. The real inner struggle has taken place at the fourth step,

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<sup>1</sup> See Appendix (Note 12) for notes on the "waters of the Evil Eye".

## THE BRIDGE OF THE GODS

when the choice is made and the lower or "darker" side of Nuada is discarded ; all that follows is merely the natural sequence of events, the effect of the choice ; the battle is always fought and the issue decided in the Inner Worlds before the outer aspects are visible. Nuada has reached the fifth step when he is enthroned king within his kingdom—Manas is self-crowned ; the lower pentagon, the red petals of the umbilical chakram are controlled, and so we find the five Martial wives already *with their lord* on the side of the Gods and acknowledged by them. From this time they are refined and, as we see, the first two are never heard of again as acting individual characters. Macha is needed until complete *outer* victory is established ; Nuada's welcome to Lugh and the offering of the throne to him for a space (the sixth step) has ensured Macha's service to the highest—since she is the king's wife—for as long as that service is required ; then she too disappears when all effects of the battle, which is connected with the quality of the fourth, are over. The fury of Badb is transmuted to the fervour of prophecy, and the Morrígú, who as the Queen of the wives is the peak of that downward-pointing pentagon, when she realizes her spiritual Mars becomes upward-turned, no longer a reflection of Mars in matter at the opposite pole to Ogma (Mercury) but the warrior *complement* to him.

She and Badb with both Mider and Angus rid Ireland of the last remnants of the Fomors, four of whom carry on a desultory warfare and spoilage until thus summarily dealt with.<sup>1</sup>

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<sup>1</sup> Note here that again we have 4 Gods against 4 Opposers, making 8 in all—the numbers of Saturn (who has others also). We have also a combination of Venus, Saturn and Mars. Mercury is not required here as there is no upward movement, only the final clearance of the lower Mars as represented by the Fomors. Angus is Venus, Mider is Saturn and Badb is Saturn-Mars.

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and it leaps to his hand from the wall, killing nine of the Fomors as it passes. The two cries apparently refer to its power to both open and close a cycle;<sup>1</sup> and its four-fold music to the "seasons" within each cycle—birth, growth, maturity and death. Having the harp again, the Dagda plays the three tunes known to clever harpists, but in a different order from that which Lugh chose when he showed his skill at Nuada's court; Lugh commenced with the tune of sleep and oblivion and ended with the tune of laughter or joy. The Dagda commences with the latter, changes to the weeping tune and finally plays the sleeping tune, and while the Fomors sleep, the Gods return safely to the upper realms. It will be noticed that both the Greater and the Lesser Mercury must needs be accompanied by Saturn to the lower levels. It is Saturn only that can descend, but the Dagda is the true spiritual Saturn, always linked with Mercury—Ogma as the Mercury of the Venusian Gods and Lugh as the supreme Mercury.

When every link with the Fomors is now at last broken, and cannot be re-made unless the Gods wish it, then the Dagda brings back openly among the Gods that heifer which he had asked from Bress; the fresh young life with all its potentialities for a new birth is present in freedom and following it come all the other cattle of the Gods which the Fomors had stolen from them; for as the heifer lows the other cattle respond to the voice they know.

All is now returned from whence it came, having gained its experience, and so follows the proclamation of victory from the summits of all the high mountains; and "all the lesser Gods who had not been in the battle" gather round to hear the news. They are not yet at the

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<sup>1</sup> Rudra (who is Saturn) is the Destroyer and Regenerator, two aspects of Time.—"Studies in Symbolism", p. 43.

## *THE BRIDGE OF THE GODS*

summit themselves, but are nevertheless drawn nearer by the accomplishments of others greater than themselves.<sup>1</sup>

It is a pity that only so little remains of the wonderful song that Badb sings ; perhaps that little is all that can yet be understood :

“Peace mounts to the heavens,  
The heavens descend to earth,  
Earth lies under the heavens,  
Everyone is strong . . .”

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<sup>1</sup> “We grow always in the consciousness of our elder brothers”  
Notes from a lecture by Professor Marcault.

## CHAPTER V

### TO NEW CYCLES

IF we refer to the mythological story as told in Chapter II, we shall see that after the wonderful song of victory, Badb added a prophecy to the effect that the Divine Age is drawing to a close; and in fact soon after this the Gods are "overcome" by the Milesians, followers of one, Milé, who, as stated, came from Spain.

According to some authorities, Spain was a name substituted for Hades by Early Christian chroniclers, who sought to delete all "pagan" names. To the Kelts, all beings, Gods and Men alike, are descended from Bilé, the God of Death—Dis Pater, God of the Underworld, as Cæsar called him. Hence it may be that "Spain" signifies the Dark Country just as Ethiopia did to more eastern peoples; but modern ethnologists agree, nevertheless, that the route from Scythia<sup>1</sup> to Spain as described by the early chroniclers in Chapter II of this book, must have been a line of migration of peoples though they do not think it was that of the Aryan Kelts. We shall make reference to other records of migrations which though not accepted by modern scientists are more trustworthy than their own; we shall treat of these in the next chapter. For the present, it is sufficient to recognize that

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<sup>1</sup> It is well to study the Secret Doctrine on the question of Herodotus' Scythia and the Hyperborean Continent and other realms. The connection of Ethiopia with this question is also interesting. If there has been confusion in understanding Greek mythology as to what was Scythia, the Scythia of the Gaels may also be an inaccurate term. S.D., Vol. 2, pp. 6, 11 and 434-437 are interesting. *See also* Appendix (Note 13).

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the Keltic doctrine of the conquest of the Gods by men, which the Gaelic mythology particularly has so well preserved, by no means suggests shame to the Gods since all beings, divine or otherwise, are descended from the same great Ancestor ; it is merely the establishment of a different cycle.<sup>1</sup>

Milé is the son of Ith and a nephew of Bilé. Ith comes first to Ireland having seen the land from a watch-tower his father had built in Spain. Ith, on arriving in this newly-seen land, finds the three reigning kings of the people of the Goddess Danu, the joint successors of Nuada, arguing about the division of the land. They appeal to the new-comer to arbitrate and he tells them to act according to justice, but follows this with such enthusiastic praise of the country itself, that they think he desires it for himself and so they kill him treacherously. His followers—thrice thirty—whom he has brought with him, return to Spain with their dead leader's body, and at once Milé, his son, sets sail for Ireland to avenge his father's death. He comes with eight sons and thirty-six warriors and lands on the island. The Tuatha dé Danaan object to this surprise landing and the invaders, accepting the judgment of their own chief Druid, Amergin of the Fair knee, withdraw in their ships "nine green waves' length" that the Tuatha dé Danaan may have an opportunity to consider their position, and then both people wage warfare for possession of the land. Both use druidical magic ; the Tuatha dé Danaan create a strong wind blowing off from the shore which impedes the progress of the Milesian ships, but Amergin their own Druid "invokes the Land of Ireland itself, a power higher than the Gods it shelters", and the wind drops. Manannán then shakes his mantle at the invaders and

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<sup>1</sup> Bilé, of course, as his title suggests, is another form of Saturn, and as such ever chooses his material for each cycle, and is therefore the great Father and Ancestor of all.

## THE BRIDGE OF THE GODS

fresh tempests break over the sea, drowning some of the Milesians, but at last a remnant of them land for the second time and give two battles to the Gods. The three kings of the Gods are killed by the three surviving sons of Milé (the other five sons have been killed in the tempest), and the Gods, renouncing the struggle, retire beneath the surface of the earth.

Again we find important numbers. Ith lands with *thrice thirty* warriors who return to their own land; Milé lands with *eight* sons and *thirty-six* warriors. This latter band suggests another Saturn (from the number eight) with his selected elements for the commencement of the new cycle. The thirty-six warriors may be a reference zodiacally to the thirty-six Decans of the signs. On arrival in Ireland, we see the *triple three* again in the withdrawal of the Milesians "nine waves' length". They land *twice* and they give *two* battles to the Gods before the latter retire. There is much material here for study in numerical symbolism.

The power of the Dagda over the sons of Milé even after the conquest in Ireland has already been noted in Chapter II. Naturally, as Lord of Time and Space, he must influence all cycles; "A cycle is Karmic, it is the effect of a Cause, and, as Time, Saturn is Karma or Cyclic Law". "Time and Space form a continuum in cycles, sub-cycles, sub-sub-cycles, etc., *ad infinitum* . . ." <sup>1</sup> Hence all people and kings "must needs make peace with the Dagda".

The separation of the Gods themselves into two hosts is extremely interesting; it must happen at the end of every cycle, great or small. The Dagda assigns to each of the Gods who stay with him a *SIDH*—or hillock—

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<sup>1</sup> See "Studies in Symbolism", p. 41.

## THE BRIDGE OF THE GODS

"which was but the doorway to an underground realm of inexhaustible splendour and delight", and it is from this time that the Gods are known as AES SIDHÉ—"People of the Hills". All the great figures among the Tuatha dé Danaan stay with the Dagda with the exception of one—Manannán, the younger Neptune. He takes with him a smaller section of the Gods, presumably those younger ones who have not been in the battle with the Fomors but have been "called to the summit" by the song of victory, and they sail in his wonderful boat to a new paradise. From "Studies in Symbolism" we take these references to the point in question :

"At the end of a cycle, symbolically when in the sand-glass of Saturn all the sand has run from one globe into the other, Saturn with his scythe, cuts off that cycle from the Tree of Life ; but previously to that he had separated that part of the life of the cycle that did not need re-incarnating any more, and liberated it through the Gate of Capricorn. What remains of that life has still to incarnate and becomes the Maya of the next cycle, having first to pass through the Deluge and Pralaya."

"Saturn is therefore the Seed-Manu . . . ; he is Noah who gathers in the symbolic Ark the suitable elements for further evolution."

"The germs gathered in the Ark are carried over the waters by Neptune, here identified with the Ark. When the time comes, the Ark lands on the shore of the new Cycle, and the seeds or germs are handed to the Root-Man to be fecundated. . . ."



"If Saturn is Noah, we have seen that Neptune is the Ark, or we might say another aspect of Noah ; Saturn is Noah gathering the seeds, Neptune is Noah carrying those seeds over the waters. There is certainly a very close link between

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Saturn and Neptune—his brother as Okeanos, his son as Poseidon.”

Our Gaelic Mythology is again accurately descriptive in its detail. Manannán, the younger Neptune, is Noah carrying the seeds over the water to the “unknowable island” (the older Neptune—Lêr—remains with the Dagda), and the Dagda is Saturn—Noah—liberating the completed Life through the Gateway or Doorway “to a realm of inexhaustible splendour”.

Professor Marcault says in some of his notes :—

“The symbol  (Neptune) is the Ark floating on the water. The cross of the stem is the sign of manifestation, and when one cycle is finished there is no manifestation for a period, so the cross disappears and we have only the Ark  which holds the life side of Consciousness.”

This is Manannán's boat, and it is significant that he does not always cross the water in that boat. We read that he comes back at intervals to Ireland, for this is after all only the closing of a comparatively small cycle. The Gods will not “live” again in this cycle, but some of them persist under the earth and help the next cycle<sup>1</sup> which is to evolve “on its surface” and which will repeat in lesser reflection many of the experiences of the Tuatha dé Danaan. It is for this reason that Manannán returns, for he has interest in new cycles—this one as well as that of his own which will develop elsewhere. But when he is seen—as he is—by the later Heroic Kings of Ireland, he is then usually “driving a chariot over the tops of the waves” and singing :

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<sup>1</sup> They belong to the Cycle of Heroes—or the High Kings of Ireland—and they walk freely with the Gods still, according to tradition, at least until the death of *their* Sun-Hero, Cuchulainn.

## THE BRIDGE OF THE GODS

"Though but one chariot rider is seen

There are many steeds on its surface,  
Though them thou seest not."

The Secret Doctrine says that Horses symbolize powers and are connected with cycles, so we shall realize that while his cycle is manifesting—no matter where that manifestation may be—Manannán is wielding powers of creation; the boat is not then his fitting symbol; he then drives his chariot or rides his steed Golden Mane, the boat being reserved for "carrying over" seeds, great or small.

We have referred to the formation of the Sidhé and their symbolic form, but there is an interesting incident connected with them which we have not mentioned. When the Dagda distributes them, Angus, his son, is absent, and on his return finds that he alone is without a home. He appeals to the Dagda who demonstrates to him that all the Sidhé are now allotted and that he cannot make further changes. But the Dagda has retained two of the Sidhé for himself, so Angus requests that he may stay at one of these for a day and a night. The Dagda agrees, and apparently Angus chooses the finer of the two Sidhé; and at the end of the period, he claims it for ever, for he says, "I have been granted day and night and is not Time and Eternity composed of Days and Nights", and his father, Lord of Time, cannot dispute it, so he abandons this, the best of his two Sidhé, to his son.

The symbolical interest of this incident is that "psychologically the Lower Manas is connected with the past and the Higher Manas with the future"<sup>1</sup>; and the Dagda (Saturn) represents the Lower Manas as well as the Bridge<sup>2</sup>

<sup>1</sup> Professor Marcault in some Psychological Notes.

<sup>2</sup> See p. 95, "Studies in Symbolism", for an explanation of this.

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—hence his possession of two Sidhé—and Angus is the Venusian God *par excellence* in this Venusian (Higher Manas) people. Hence he must find a habitation in one of the Dagda's palaces, or the Higher and the Lower Manas will be separated, and also there will be no link between the past and the future. Presumably the Sidh he has from the Dagda is the one that is related to the Bridge rather than to the Lower Manas ; it is worthy of note that he dwells in a Sidh of the Great Saturn his father and not with either of his lesser Saturnine brothers. There is also probably a question of Racial continuation to consider here but we shall refer to this in our next chapter. The quality of Angus' remark about days and nights suggests reference to many cycles of manifestation and pralaya ; but a quotation of Professor Wilder, as given in the "Secret Doctrine", is also of interest here : "Beyond our everyday world of limits all is as *one day* or state—the past and future comprised in the present". There is possibility that Angus understands this, though true to his quality of Venus, he expresses it in Higher Mind philosophy.

As soon as his task is completely finished, and the seeds are gathered and the completed Life withdrawn, the Dagda retires, handing his leadership to his son, Bodb, who is sufficiently equipped to maintain the Saturnine expression of life in the time under the earth. Both Bodb and Mider move in the background of the new cycle in which the Milesians are the prominent figures, but the Dagda appears to have been replaced in importance by Angus since he has held the Sidh of his father—again this has a Racial aspect. Lugh and Manannán are the only other Gods who appear to interest themselves in Ireland.

Legend has it that the last time the Dagda is heard of, he is acting as chief cook to a mythical king, Conairé

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the Great. This is not perhaps so extraordinary as at first appears, for he is still choosing and combining different ingredients just as he ever does;<sup>1</sup> probably he is organizing some minor cycle to leave it later in the hands of his helpers (under-cooks) that they may complete it.

<sup>1</sup> Saturn is the "magnet" who chooses from out of the materials available, those necessary for manifestation in the cycle under consideration at any time. He is much more this magnet attracting material, human and otherwise, drawing it together and so *determining by inner force* a living, vibrating shape and circumference, than he is a draughtsman of a hard, rigid circumference with confusion or oppression within it. It is rather because we ourselves are *self-bound* to a limited part of the circumference that we see him and feel him as an oppressor.

## CHAPTER VI

### THE TUATHA DÉ DANAAN. THEIR PLACE IN EVOLUTION

IN the Introduction we remarked that from the Mythology of a people, the exact place of that people in the Great Plan we call Evolution could be ascertained, and in this chapter we shall attempt to substantiate our statement.

It is of course obvious that research in the ethnological and kindred fields has already partly done this for us ; for instance we know that the Kelts are of Aryan stock, akin in some ways to the Latin peoples. The presentation of the Races of Mankind as put forward in the "Secret Doctrine", "Man : Whence, How and Whither", "The Evolution of Man", "The Next Step in Evolution" and other Theosophical books is both the clearest and most accurate and scientific of those generally considered to-day. From them we know that the Kelts belong to the Fourth Sub-Race (Keltic or Mediterranean) of the Fifth (Aryan) Root Race, therefore all we have to do as far as these big divisions are concerned, is to point out how accurately the Mythological Symbolism demonstrates this fact.

In the first place Mythology says that the Tuatha dé Danaan have dwelt previously in four mythical cities—i.e., four previous Races. Then we have Danu, the Venusian Mother—Goddess of the whole people ; all the Gods are nourished by her and the whole people bear her name—Tuatha dé Danaan or People of the Goddess Danu. The Secret Doctrine tells us that Venus is indeed

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the Mother of all the Aryan peoples. She represents the Higher Mind which is the particular principle or quality that the Fifth Root Race has to develop—and which we remember was earlier the gift from Venus and her spiritual host. As members of the Fourth Sub-Race of that Fifth Root Race, these people naturally come under the protection of and are indeed born of this Great Mother.

But that Mother is not generally visible in this cycle, because this is but the Fourth Sub-Race of that Fifth Race, and therefore the Higher Mind is not expressed *per se* but through the channel of Antahkarana and the Lower Mind, which is personified in the Dagda (Saturn), always the power of the Fourth, who is "he of the wise counsel" to the Tuatha dé Danaan. The psychological interpretation of this we have given in Chapter I. The level of the expression of Life (i.e., the "diaphragm" of Professor Marcault) is the Analytical Mind level of the Synthetic Mind—the fourth sub-level of the fifth level in the scale of Principles or Qualities. (Reference to "The Evolution of Man" and "Studies in Symbolism" will explain these levels in more detail.) The very minute and beautiful analysis of the smallest details in the Gaelic Mythological Symbolism of the great Truths is another confirmation of the *analytical*, fourth sub-level quality of these people.

There is much significance also in the fact that the whole cycle is the story of the crossing of the Bridge. The Bridge is not created from the beginning—an objectified Bridge—nor is it created and presented as a glorious Whole as the Norse Bifröst, of which indeed we know the elements but no details of the building. *There never is any "objectified" bridge* in this Gaelic Mythology, for it is in process of building and of being crossed all the time. The completion of the Bridge and of its crossing

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brings the close of the cycle and the activities of the Gods.

In one aspect this is true of any cycle and of any bridge, for, remembering the dynamic quality of the bridge—i.e., that there is always a bridge between every expression of life and the next expression above and below it—then the bridge that that expressing Life is crossing at any level and at any period of time is always *in process* of becoming and of being crossed, but is never an actual completed fact until the close of the cycle, and then everything is re-absorbed into the one Essence before the reappearance of another cycle.

However, if we consider the specific Bridge of Antahkarana—and there is a special reason to consider it in this cycle—then we have this “state of becoming and of crossing the Bridge” especially accentuated in this people.

In “Studies in Symbolism”, pages 94-95, we read :

“These three Races (3rd, 4th, and 5th) are related to the Principal Manas ; in the Third, Manas is imparted to man ; after the separation of the sexes Manas descends, and in the Fourth, the animal-man is linked to the spiritual Ego. At the same time, a portion of Manas entangles itself in Kâma. The Moon is co-ruler of the Fourth Race with Saturn, and the black magic of the later Atlanteans was connected with the *dark* side of the Moon.

In the Fifth Race, Manas has to learn how to disentangle itself from the Desire nature (Kâma), and Antahkarana must be crossed on the upward arc. Since Saturn stands for the Lower Mind and Antahkarana we can easily understand that he is ‘the patron of those three Races’.”

This is referring, of course, to Root Races, therefore with the people of our study, as with all Aryans, “Manas has to disentangle itself from the Desire nature and Antahkarana has to be crossed on the upward arc”. But

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as part of the Fourth Sub-Race of that Fifth Root Race, the Gaels are especially at the fourth step, the crucial point, the actual battlefield on the Bridge. Of course, we keep in mind that the fourth Round in which all these Races are evolving is the battlefield in a larger sense, and that not until the Fifth *Round* shall we have completely passed the fourth step, but in the smaller yet sufficiently large cycle of one Round—the present Fourth—we realize that the Fourth Sub-Race of the Fifth Root Race has reached the crucial point in the crossing of Antahkarana, hence that crossing is its immediate experience as well as its background.

The Mythology seems to demonstrate that in the Opposers on that battlefield are strong elements of the Fourth Root Race—the Atlantean—that Race which has Manas entangled in Kâma and are connected with the dark side of the Moon and black magic.<sup>1</sup> This is naturally so, for at any fourth level all the experiences of any other fourth level will have a reflection, being to a greater or lesser extent of the same nature.

The "Secret Doctrine" has already been quoted in connection with Balor. We have seen that Ireland was visited by an Atlantean or Lemurian giant, and if we turn to Vol. 2 of that work, we shall find on p. 813 further references to this point :

"The 'one-eyed' Cyclopes—three in number according to Hesiod—were the last of the three sub-races of the Lemurians, the 'one-eyed' referring to the wisdom-eye : . . . the gradual passage from the Cyclopean civilization . . . to the more sensual and physical culture of the Atlanteans, finally caused the last of the Third Race to lose their all-penetrating *spiritual* eye."

We remember that Balor, the Gaelic Cyclopes (there is

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<sup>1</sup> See Note 1 (Appendix) for instances of legends of Black Anu, who is really identical with the Dark Mother Domnu, of the Fomors.

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only one of them here), huge and gigantic, is the power of the Fomors, who although they number many crudely formed members,<sup>1</sup> yet also count Elathan and Bress of beautiful form among them. This suggests that the "more sensual and physical culture of the Atlanteans" has already mingled with the Cyclopean Lemurian Race-remnants.

On page 816 of the same Volume, we read :

"The Lemurians, and also the early Atlanteans, were divided into two distinct classes—the 'Sons of Night' or Darkness and the 'Sons of the Sun' or Light. The old books tell us of terrible battles between the two. . . ."

We remember that the Fomors are called the "Gods of Domnu"—their Mother-Goddess whose name is translated Night, and although they are not now fighting with other elements of their own Third or Fourth Root Race, yet naturally they will be at enmity with these later children of the Light, the Gods of Danu or Dawn. In "*Glimpses of Masonic History*"<sup>2</sup>, we read of the "older Mysteries of Ireland which date from Atlantean times"; there is then ample evidence of the influence of this Fourth Root Race in Ireland.

But who actually are the Tuatha dé Danaan ? Modern ethnologists and mythologists mostly think that they are merely a legendary folk "too obviously mythical to make it worth while to seek any standing ground for them in the world of reality". There are a few authorities who try to find a link between them and the Danes ! They realize that the cairns and stone monuments still existing in Ireland in the places where mythology says they were

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<sup>1</sup> Most of the Fomors have animal heads or limbs which are characteristic of Third Race or Sub-Race Gods, hence most of them may have been of Lemurian origin.

<sup>2</sup> Chapter VII, p. 207.

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erected, must point to a settlement of real people, but they put their dates far too late in history and do not sufficiently consider the psychological characteristics of those they discuss, taking only certain small similarities which certainly exist but do not provide the distinctive clues.

In the same chapter of "Glimpses of Masonic History" to which we referred before, we find stated: "We find confirmation of the ancient legend that the splendid Celtic Race called the Tuatha dé Danaan which flourished in ancient Ireland, came originally *from Greece through Scandinavia*." This accounts for the statement in the Mythology that the Tuatha dé Danaan come "from the North" (Scandinavia) and from "the southern isles of the world" (Greece). Also perhaps it accounts for their description as "golden" when most of the Keltic Sub-Race are dark—i.e., their slight admixture with the Scandinavian Teutons would produce this. There is of course a symbolic meaning also expressed in this word; as children of the Light, they would be "golden" in a different sense; but it appears that there is a physiological aspect also.

They are then a reality—obviously some off-shoot of the Keltic (Fourth) Sub-Race of an exceptionally splendid presence and quality.

There is a clue to their definite place *within that Sub-Race* in their Mythological Symbolism. The culminating glory of the cycle is the advent of Lugh—the Sun-God, who as we have shown is an expression of Buddhi—his name Lugh meaning Light. He comes, however, as a Stranger to the Gods; though he is linked with them through his father Cian, yet is he linked with other cycles through his Fomorian Mother Ethniu. He is therefore a more powerful, more complete figure than the other members of the Gaelic Pantheon, and we

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remember that he enters only when their highest champion is exercising his skill. That champion is Ogma—Mercury also, of Buddhic quality. This is significant as pointing to the fact that some expression of the sixth or Buddhic Principle is to be the apex of the achievement of this people. Certainly it is not to be the pure Buddhi, for Lugh only enters for a while in the hour of their need and of their highest achievement; then he disappears again with the close of the cycle. (It is true that he influences some of the Heroes of the next cycle but he is no more the open Leader.) Ogma, as we have stated, is the Buddhi of Manas—for he is a member from the beginning of this Venusian Assembly; yet even he is their champion, the only one—no other God can equal him. Therefore it is not even the Buddhi of Manas that is to be completely developed in these people—only rather a foreshadowing of this and its link with the Buddhi of Buddhi. But that there is a strongly marked influence of this sixth Principle of Buddhi or Intuition, is further demonstrated by other emphasis on the Mercurial element.

Ogma is not filling all the offices of teacher, bard, healer and messenger, even though these are all attributes of Mercury. He is a synthetic combination of them because he is the supreme Mercury of that Assembly, but every attribute of Mercury is represented by a special figure. Thus Cairpré is Mercury as the bard; Mercury as the healer is even sub-divided and expressed in three different figures—Diancecht, the physician of the cycle, Miach, using knowledge not yet to be widely taught, and Airmid, the feminine aspect, handmaid to both. Both the healer and the bard act as messengers to the dual king Nuada-Bress. Then there is the smaller copy of the synthetic Mercury—Cian who fathers the great Lugh.

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All this emphasis on the sixth quality in a fourth sub-level of a fifth level (or Race) indicates that this particular off-shoot of the Kelts is in some way a sixth expression—a sixth sub-sub-level of a fourth sub-level of a fifth level. Turning to that monumental work on the Races of Humanity—"Man: Whence, How and Whither", we find corroboration of our hypothesis. There are minute descriptions of the beginnings of the Fifth Root Race and of its various Sub-Races as gathered from the Akashic Records.

Chapter XIX of that book deals solely with the Fourth Sub-Race, the Celtic (or Keltic), and we quote from it.

"Those who were to constitute the fourth sub-race were drawn apart as usual into a large valley in the mountains, from which they issued 'in comparatively small waves' into Europe.

"The fifth wave practically lost itself in the north of Africa and only traces can now be found of its blood. . . . This wave encountered the fourth and intermingled with it in the Spanish peninsula and at a later stage of its existence—only about 2,000 years ago—it contributed the last of the many elements that go to make up the population of Ireland; for to it belonged the Milesian invaders who poured into that island from Spain . . . and bound it under curious forms of magic.

*"But a far more splendid element of the Irish population had come into it before; that from the sixth wave, which left Asia Minor in a totally different direction, pushing north-west until they reached Scandinavia, where they intermingled to some extent with the fifth sub-race, the Teutonic. . . . They thus descended upon Ireland from the north and are celebrated in history as the Tuatha dé Danaan, who are spoken of more as Gods than men. The slight mixture with the Teutonic sub-race gave this last wave some characteristics, both of disposition and of personal appearance, in which they differed from the majority of their sub-race."*<sup>1</sup>

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<sup>1</sup> Our italics.

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We have here confirmation of the Mythological facts of both the Tuatha dé Danaan and of the Milesians. We see that there is a true foundation for the "legend" that the Milesians came from Spain, as well as that already noted that the Tuatha dé Danaan came both "from the north" and "from the southern isles of the world".

We also find that our mythological study has given in symbolic form the true physical and psychological qualities of the people of which it tells, and has shown their place on the ladder of Evolution and the exact level of their spiritual life—they were indeed a sixth off-shoot with therefore an "overshadowing" of the sixth Principle. Our study has also given us the characteristics and appearance of the other race elements it encountered and of that other off-shoot of their own sub-race which succeeded them, and which they rightly considered a lesser people because they were the remnants of earlier off-shoots although they arrived in Ireland later.

It may be noted that Manannán, the younger Neptune of this sixth off-shoot of the Fourth Sub-Race of the Fifth Root Race, sails westward to his "promised land", it is interesting therefore to read in the "Secret Doctrine" and in "Man : Whence, How and Whither", that the Sixth Root Race will have its home in North America and the Seventh Root Race in South America. Perchance some of those younger Gods who had been "called to the Summit" will form the early elements or spiritual leaders of those Races.

The incident of Angus taking unto himself a home in one of the Dagda's Sidhé and apparently overshadowing his father, and certainly his Saturnine brothers, suggests the birth of the Fifth Sub-Race (for he is Venusian and therefore of the Fifth) within the closing Fourth Sub-Race, and so it has another interesting significance besides that already given in the previous chapter—or

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perhaps it is rather a more detailed extension of that suggestion.

Here we leave our study of the "glorious Golden Ones" ; there is much in it that can be deepened, especially where numerical symbolism is concerned. It has shown us—and further study would show us yet more clearly and certainly—that the old Mythologies are earlier expositions of the Divine Wisdom—the ever true Science of Theosophy, which expressed in perfect symbols for the immature understanding of man, yet will reveal to him in ever and ever increasing power and beauty the perfect Truths which lie within the symbols ; it only demands that he should approach them with a growing simplicity and reverence in observation before the symbolic myth will yield its scientific fact.

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*Note 1. Pages 15 and 16. NUMERICAL SYMBOLS—PRE-DANAAN PERIODS.*

The numerical symbols of the pre-Danaan Races is a vast subject in itself and the author has not yet the wisdom to enable her to unravel it all; but the following few notes may lead others farther than herself.

From the point of view of this Mythology, the pre-Danaan Races marked but periods of preparation for the reception of the Tuatha dé Danaan themselves—the Gods or *complete* manifestation. Obviously all these symbols refer to cosmogonic Truths, then. The "Secret Doctrine" (Vol. 1, page 341) says :

"Every Cosmogony began with a circle, a point, a triangle, and a square, up to number 9, when it was synthesized by the first line and a circle—the Pythagorean mystic Decad, the sum of all, involving and expressing the mysteries of the entire Kosmos; . . . The numbers 3 and 4 in their combination 7, and also 5, 6, 9 and 10, are the very corner-stones of Occult Cosmogonies."

Let us examine the numbers in this Mythology. There were two previous Races (i.e., periods) each lasting 300 years. (Zeros we can ignore; they are sometimes used as a blind, oftentimes to denote the quality of the digit itself acting on different planes and in different quantitative powers.) So, here we have 3 repeated twice.

In the very beginning before there was any Race, Ireland was said to be only *one* treeless grassless plain, with *three* lakes and *nine* rivers. The rivers are obviously

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symbolizing something apart from the plains and lakes ; rivers are running water, suggesting innate activity, powers—Life. Lakes are still water and have much more in common with static earth, though more fluidic and plastic. It is significant that the nine rivers never alter, they remain the triple three throughout both periods, while the plains and lakes increase in number. It seems apparent that the two latter physical features are connected with the expressions of Creation—the “form” side, if we may so express it, while the nine rivers are the symbol of the Power that Moves.

“The number Nine or the triple Ternary is the number which reproduces itself incessantly under all shapes and figures in every multiplication. It is the sign of every *circumference*, since its value in degrees is equal to 9, i.e.,  $3+6+0$ .” (S.D., Vol. 2, p. 614.)

Our rivers, then, produce all the other numerical permutations, and they represent by their number 9 the *circle* which our previous quotation tells us is the beginning of every Cosmogony.

The *one* plain and the *three* lakes are “the point and the triangle” which are within the circle ; the One first Perfect figure, but not yet manifest. —“3 is invisible” (S.D.)

By the time the Race of Partholon have sojourned there 300 years (i.e., at the end of the first period of preparation or creation), the *one* plain has become *four* (“the number of matter ; earth in its potential state”), and *seven* more lakes have been added. That is to say, the 4 “built upon” the 3 (the first lakes, expression of the One), itself develops its expression into 7. (We may note in passing that the plains, whether one or four, represent the “basic” number at the respective stages, and the lakes represent the number issuing from them.)

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The *Four*, number of *objectified* (manifested) expression, gives us the square mentioned in our first quotation, and the Four and the Three, contacting each other, produce the seven new lakes.

"When the Three and the Four kiss each other, the Quaternary joins its middle nature with that of the Triangle (or Triad, i.e., the face of one of its plane surfaces becoming the middle face of the other), and becomes a Cube; then only does it (the Cube unfolded) become the vehicle and the number of Life, the Father-Mother Seven." (S.D., Vol. 2, p. 627—Quotation.)

We have here also the "famous 432" mentioned in the "Secret Doctrine"; the 4 of the material (objectified) form, the 3 of the spiritual (invisible) form, and the 2 units themselves—spirit and matter.

The lakes now total 10, for the seven new ones are added to the original three, and the "10 brings all these digits back to unity . . . . Hence this figure  $\ominus$  — *unity* within *Zero*—is the symbol of Deity, the Universe and of Man." (S.D.).

The first stage is complete—and at this moment, "Partholon and all his people die from a mysterious epidemic." *Their* work in the preparation is done.

We might note here that the numerical value of Partholon's people themselves is interesting. He lands with 24 males and 24 females on the Feast of Beltaine (Spring Equinox). Time is measured through all the Races (including the Danaan) only by the Equinoxes; from Beltaine (Spring) to Samhain (Autumn) and again to Beltaine. Hence they divide their year into 2 parts, just as the old Chinese did, and possibly the 24 males and the 24 females have some connection with the old Chinese division of the Zodiac into 24 parts and their year into 24 fortnights, i.e., 24 periods of two weeks each.

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(See S.D. 2, 656-657.) But by the end of their sojourn, Partholon's Race have increased to 5,000; and "5 is connected with birth and death"; it is also "the universal quintessence which spreads in every direction and forms all matter" (S.D.).

This first period (or Race) has produced then complete manifestation from 1 and 3 through the 4 and 7 to the 10; 9 has been present all the time (in the rivers) and 5 is represented in the people. So we have all the numbers that are the "cornerstones of every Cosmogony".

We realize that the people of Partholon in their numerical values (whether as two 24's or 5,000) represent the Time aspect—seasons, periods, and birth and death. Their activities symbolize Time moving in Space (represented by the country itself), and producing Evolution.

There now begins a second period symbolized by the Race of Nemed. A further 300 years sees the plains increased by 12 new ones. The Twelve itself is interesting, both as a double six and *in toto*; numerous Twelves occur to our mind, but perhaps the most interesting are the Twelve Nidânas. The "Secret Doctrine", Vol. 1, page 70, says of the Twelve Nidânas or Causes of Being: "Each is the effect of its antecedent cause, and is a cause in its turn to its successor; the sum total of the Nidânas being based on the Four Truths. . . ." In the words of our Mythology, the Twelve plains of the Second Period being based on the Four plains of the First Period. In this Second Period, then, we have come to the springing into birth of Causes, "the stream of catenated law, which produces merit and demerit, and finally brings Karma into full sway".

Add these twelve new plains to the four already existing and we have *sixteen*—the double 8; and the "Ogdoad or Eight symbolizes the eternal and spiral motion of cycles the 8,∞, and is symbolized in its turn

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by the Caduceus. It shows the regular breathing of the Kosmos presided over by the Eight Great Gods—the Seven from the Primeval Mother, the One and the Triad.” (S.D. Vol. 2. page 614.)

The astronomical symbolism of Saturn is connected here. He has already existed in the first Period or Race, for he is Lord of Time and Space and the Cycles of Evolution. These having been already established, Saturn must be present now as the Lord of Causes, which have issued as the result of the interaction of Time and Space. (The Twelve Plains representing the Nidânas have a connection perhaps with the Twelve Primordial Titans of Greek Mythology; children of Uranus whom he buries in the bosom of the earth, and who later are liberated by Cronos (Saturn), himself the youngest of them, to become factors in manifestation.) For the Third Period (that of the Tuatha dé Danaan), Saturn will select some from those Causes which Nuada, the king (Jupiter) will have to develop, while Saturn as the Dagda will remain the “power behind the throne”. The link between the Dagda and Nuada is demonstrated in Chapters II and III of this book.

The sixteen total plains (the twelve new and the four original ones) are also linked with Saturn through the double 8—Eight being his number. See the further details in the later chapters of Saturn and Eight.

Meanwhile the lakes have increased by four—giving, when added to the previous ten, 14, which is the double 7. Here we think of all the Sevens and “each seven is really 14, because each of the sevens has two aspects”. (S.D. Vol. 3, 549.) “With the Egyptians number 7 was the symbol of Life eternal . . . this is why the Greek letter Z, which is but double 7, is the initial letter of Ζαῶ, ‘I live’, and of Zeus, the ‘father of all living’.” (S.D. Vol. 2, 616.) And in the Third Period Zeus (Nuada) will be

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the father of his people living in the world of Sevens—seven Principles, seven steps, etc., etc.

Hence in the Second Period come Causes, Motion, Life.

Then Nemed dies but not all his Race with him; 2,000 die of another mysterious epidemic, he himself also being a victim. The Fomors (existing through all three periods) oppress the leaderless Race, till 16,000 (again the double 8) rise in rebellion, kill one of the two Fomorian kings then reigning, but are themselves so slaughtered, that only 30 remain and “they die or return to their own land”—again the invisible 3 or perhaps as 30, “the number of Deity”. By this time the land is ready for the coming of the Tuatha dé Danaan, that is, after two periods of 3,000 years (6,000), and “6 represents the symbol of our globe ready to be animated by Divine Spirit” (S.D. Vol. 2, 614) and “Pythagoras and the ancients made the number *six* sacred to Venus” (S.D. Vol. 2, 626) and the new people for whom the preparation has been made are the people of Danu (Venus).

We might say there has been a creation of form, a creation of motion and now is the third, the *result* of the others and their *fulfilment*.

The double period of preparation is a Duad when we consider it as two unit periods, and of the Duad we read :

“The Duad . . . is Substance during Manvantara . . . and the connecting line as between two Points, or Numbers, which proceeded from THAT, ‘which was before all Numbers’. . . . And from the Duad proceeded all the Scintillas of the Three and the Four Lower Worlds or Planes.” (S.D., Vol. 1, p. 678.)

We thus realize that *all the numbers* are contained in this *double* period of preparation before the advent of the

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Tuatha dé Danaan. In this way its symbolism is surely the same as that of the double interlaced Triangle. Readers can equate the different combinations mentioned in the "Secret Doctrine" (Vol. 2, 626) with those we have dealt with.

These are but a few very slight and elementary suggestions. The whole question can be tremendously deepened by students.

### *Note 2. Pages 22 and 92.*

*Danu, Anu or Ana.* The Mother Goddess is called by all these names. Danu is similar to the names of other Dawn or Light Goddesses, as Daphne (also Danæ).

In its form of Anu, it is more interesting and may refer to her prototype on a much higher plane. Remembering that she was unmanifest, the following quotation from the "Secret Doctrine", referring to a similar name in Chaldean and Akkadian myth, is suggestive :

"If we turn to the Chaldean (mythology) we find in it Anu, *the concealed Deity, the One*, whose name, moreover, shows it to be of *Sanskrit origin* ; for Anu in Sanskrit means Atom, Anīyāmsam-anīyāsam, smallest of the small, being a name of Parabrahman in the Vedantic philosophy, in which Parabrahman is described as smaller than the smallest atom and greater than the greatest sphere or universe. . . . In the first verses of the Akkadian *Genesis* as found in the cuneiform texts on the Babylonian tiles . . . we find Anu, the Passive Deity, or Ain Suph." (S.D., Vol. 1, p. 381.)

"Anu is one of the names of Brahma . . . and it means 'atom', 'the most atomic of the atomic', the 'immutable and imperishable'." (S.D., Vol. 1, p. 592.)

In connection with Danu's rank as Mother of the Gods and the source of their life, the following further quotations concerning Anu are interesting :

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"As to the Elemental Atoms, so-called, the Occultists refer to them by that name with a meaning analogous to that which is given by the Hindu to Brahma, when he calls him Anu the Atom. Every Elemental Atom is, in their firm belief (when not knowledge), a Soul ; not necessarily a disembodied Soul, but a Jīva as the Hindu calls it, a centre of Potential Vitality with latent intelligence in it, and, in the case of compound souls, an intelligent active Existence, from the highest to the lowest order . . ." (S.D., Vol. 1, pp. 619-620.)

"Now Anu belongs to the Chaldean Trinity, and is identical with Sin, the 'Moon', *in one aspect*. And the Moon in the Hebrew Kabalah is the *Argha of the seed of all material life*, and is still more closely connected, realistically, with Jehovah, who is double-sexed, as Anu is. They are both represented in Esotericism, and viewed, from a dual aspect ; male or spiritual, female or material, or Spirit and Matter, the two antagonistic principles." (S.D., Vol. 2, p. 65.)

We realize that the above quotations refer to the Chaldean Anu, but they are interesting in view of the fact that many of the features apply equally to the Gaelic Anu, and since the name is of Sanskrit origin, it may have been borrowed by the Gaels as well as by the Chaldeans.

There is another noteworthy fact about this Gaelic Danu or Anu. Like the other Venusian or Mother Goddesses, she has a black aspect ; as there is a black Lakshmi, Demeter and Ceres, so there is a "Black Annis" or "Black Anny". Like Black Kālī of India, she is supposed to be ferocious and to wear the skins of her victims dangling from her waist. She is sometimes identified with that other Gaelic figure, "the Muilear-teach". This latter being is supposed to be the mother of the Fomorian Giants (her other name being Domnu, the "Night Goddess"), so here again we see that Danu

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is the bright side of the dark Domnu. Of both Black Anny and the Muilearteach we read :

“Her face was blue-black of the lustre of coal,  
And her bone-tufted tooth was like red rust.  
In her head was one deep pool-like eye  
Swifter than a star in a winter sky.”

Black Anny is still recognized even in England. In Leicestershire, upon the Dane Hills was a cave which was only filled up last century ; it was called “Black Anny’s Bower”. Over the cave grew an oak tree, in the branches of which the creature was supposed to sit, ready to pounce unawares on her victims (often children). Some authorities think that even the name Dane Hills may perpetuate the Danaan people. We have to remember, of course, that the early British Gods were akin to the Gaelic (Irish) Gods, the Britons being only another branch of the Kelts. Black Anny has a “cat-Anna” form, as the ferocious Sekhet of Egypt could also be the kindly cat-goddess Bast.

It might be interesting to note here that the Muilearteach (as the Mother of the Fomorian Giants) has a peculiar power ; “every man who lived with her came to die of old age, and her sons and grandsons were tribes and races”—i.e., she was the Mother—the Root—of the Lemurian (or perhaps Atlantean) Race with all its sub-races.

### *Note 3. Page 24.*

The Dagda is called the Good God or the “Fire of God”. Of the Seven Spirits of Christian Mysticism, Uriel is the “Light or Fire of God” and Uriel is usually identified with Venus, but we remember the close link between Venus and Saturn and that the latter expresses

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the beauty of Venus. The Secret Doctrine quotes Shankarâchârya as saying that Fire as a symbol is always associated with Time; and we know Saturn (the Dagda) is the Lord of Time. "Fire means a deity presiding over Time" (S.D. Vol. 1, 114).

### *Note 4. Page 28.*

In the story of Boann, there is much symbolical interest in the crimson hazel nuts which grew by the sacred well, and into which the ripe nuts fell to be swallowed by the Salmon who alone possessed all knowledge thereby.

As the Indian Lotus grows with its roots in the mud below the waters, its stem rising through it that the flower may blossom above it and the fruits also ripen above it to fall into it when ripe, so in this Gaelic Mythology, a native plant, following similar growth, is taken as a symbol. Water symbolises the universal principle out of which everything is created, and the hazel roots spread in the soil moistened by that water, but the fruits ripen above it and only drop into it when ripe, as with the Lotus. Again, both the salmon and nuts of the myth have "scales" and scales can be taken off without destroying life or seeds. The cone is used as a symbol in some countries for this reason, but conifers are not indigenous to Ireland, so we have instead the hazel, the female flower of which consists merely of crimson threads (styles) springing in pairs from a two-celled ovary nestling between the bracts (or scales) of which the flower-head is composed. These bracts enlarge after pollination into the "shuck" or cup in which the nut nestles. Perhaps the term "crimson" nuts may allude to these female flowers, or more possibly to that species known as the red hazel in which the kernel of the nut itself has a red pellicle or thin skin. (The hazel

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has been connected, of course, with divination of all kinds ; its rods in the hands of a diviner would indicate the presence of minerals, especially *gold and silver* and would also indicate hidden water courses. The nuts were burnt at one time for the magical investigation of the future.)

### *Note 5. Page 31.*

In considering the diagram below, we must remember that Lugh is a Sun-God as well as Mercury—"the Sun and Mercury are one". (S.D.) He is also the possessor of the hound with the dual property of being the source of that wine which flowed from it when it bathed in fresh spring water, and also of being the "ball of fire by night". (The Mercurial hound has always twin-powers ; Sirius, the Dog-star, is in Gemini, the sign of the Mercurial twins—one heavenly and one earthy.)

The wine is the more heavenly gift, the ball of fire *by night* being but a reflection as the Moon reflects the Sun. The Wine is the symbol of divine creative power, exactly as is the Indian Soma. (Honey and nectar have the same symbolic meaning.)

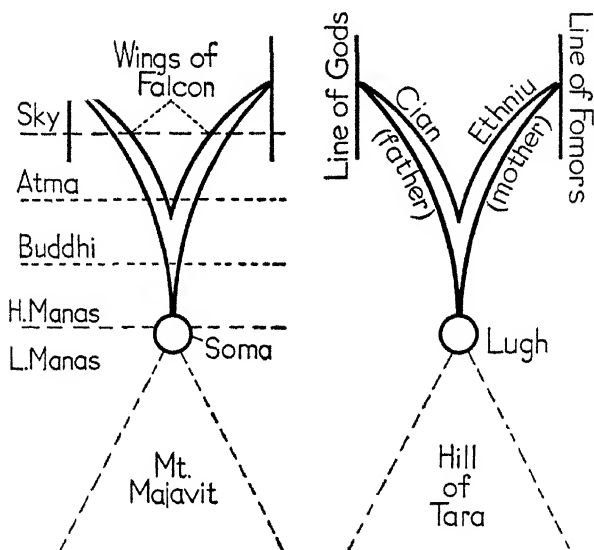
But Soma is also a God of Indian Mythology—the Moon-God and the father of Būdha (Mercury).

Soma (as the divine drink) is said to have been brought by Suryā, daughter of Sūrya (the Sun) from where Varuna (Uranus) guarded it ; also it is said that it appeared on Mt. Majavit, having been brought there by a falcon, and that from there it flowed as a river. There are therefore some comparisons that can be made between the Indian Soma, both as a God and a divine drink and the Gaelic Lugh with his magic Hound.

Professor Marcault has given a diagram illustrating the descent of Soma, and we have compared it with the

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descent of Lugh to which we referred especially in the text. From these diagrams we can see that both are symbolically connected with Uranus ☿ or ♅.



Descent of Soma      Descent of Lugh

*Note 6. Pages 42 and 74.*

“The Gods left Lugh guarded by nine warriors for they considered his life too valuable to be risked”. We have here the One and the Nine ; which give Ten the perfect number, and there is here perhaps some reflection of the realities of Cosmic Truths, for the Stanzas of Dzyan speak of “The voice of the Word, SVABHÂVAT, the Numbers, for he is One and Nine”. There are several

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interesting points here, for Page 125, Vol. 1, S.D., has a footnote in which SVABHĀVAT is identified with "Father-Mother" on the mystic plane, and astronomically Uranus is Father-Mother, so again we have Lugh's link with Uranus. On Page 456, Vol. 3, S.D., SVABHĀVAT is the name given to the EGG or the "ALL-BEING on the manifested plane", and in Astronomical symbolism the EGG is Taurus, and Mercury is born of Taurus, for he is the son of Mâyâ, the most beautiful of the Pleiades which are situated in Taurus, and Mâyâ is the Cosmic Mother. Taurus is "Sound" or the "Voice" and Mercury, as we said, is the Word.

*Note 7. Page 49.*

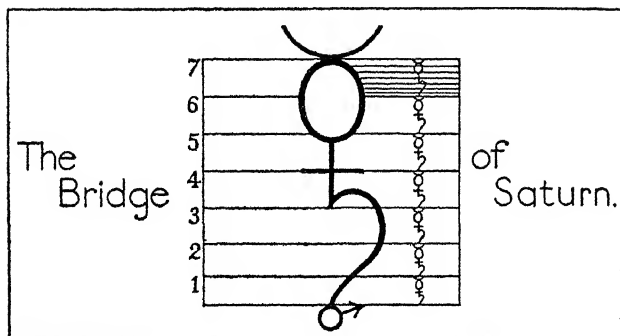
*Saturn, the Bridge.* Quotations from "Studies in Symbolism". Pages 87 and 90-91.

"Although we have shown Saturn to be the Bridge, *that Saturnian Bridge should not be looked on as being static and unmovable. . . . Saturn is in any Race and in any individual, the psychological bridge between the objective and subjective consciousness. . . .* As such, it varies and is relative in each Race as a Race and in each separate individual within the Race."

"Saturn is the separative point or line between the subjective and the objective *in the Round, in the Race, in the sub-race and in all the minor national cycles considered as well as in every individual.*"

If we represent by a diagram the seven levels or steps, we shall realize that Saturn is at all steps, and since each step is itself divided into seven sub-levels and those into seven sub-sub-levels, Saturn is ever present with his cross at the fourth step; viz.:

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We see also that Saturn's link with Venus and Mars is repeated; Saturn leading down to Mars from the Cross of Venus is Lucifer, the Light-Bringer; but the return over the Bridge must be made. As Saturn brings power down at every one of the seven levels, then at any of the seven steps we can ascend to Heaven—or descend to Hell.

This note should be read in conjunction with *Note 10*, which refers to the double link of Saturn with Mercury and Venus and its connection with the Chakrams.

*Note 8. Page 53.*

*The Umbilical Chakram and Makara.* The double nature of the sign Makara (Capricorn) is clearly marked in its symbol, a goat ending with a fish-tail. ("Studies in Symbolism", p. 106.)

"Makara is connected with the five Kumaras (S.D., 2, 610) and also with the five senses in Man, the instrument of the Mind which brings experience to the Mind." ("Studies in Symbolism".)

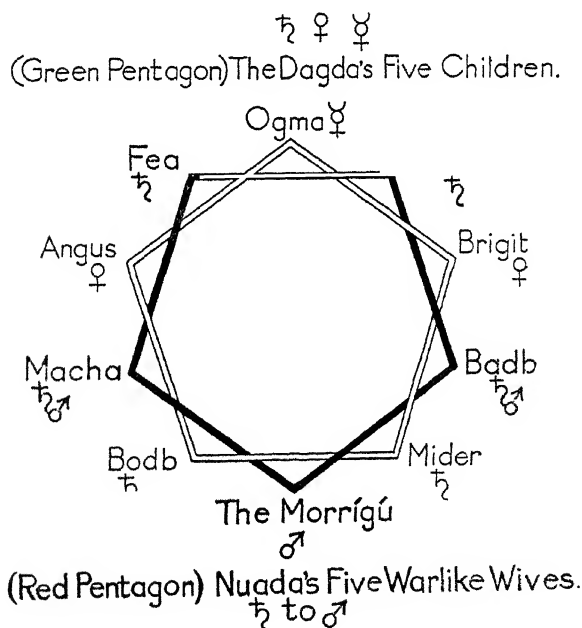
"Makara is represented in the Navel Chakram in the etheric body of man (five green and five red petals) related to

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the double pentagon, one green with point upwards, the other red with point downwards. ("Studies in Symbolism", pp. 106-107.)

Remembering that the five children of the Dagda (Saturn) and the five warlike wives of Nuada (Jupiter representing the etheric principle) "bound" or regulate the whole activity of the Tuatha dé Danaan, we realize that they do indeed form the double green-red pentagon, and we append the following illustrative diagram.

The heavy print and line ████ denote red pentagon.  
The light print and line — denote green pentagon.



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Note 9. Page 57. THE TWO FIRES OF BRESS.

"Bress passes all the cattle between two fires so that they all become brown and hairless, and are claimed as his". This is a very interesting feature, not the less so because some memory of it was enacted for centuries among the Gaelic people. The Tuatha dé Danaan offer Bress the throne immediately after their first struggle on landing in Ireland, which is at the Feast of Beltaine (May 1st—Spring Equinox).

The Encyclopædia Britannica gives under "Beltane" (or Beltaine) the following notes :

"The Celtic name for May-Day, on which also was held a festival called by the same name, originally common to all the Celtic peoples, of which traces still linger in Ireland, the Highlands of Scotland, and Brittany. This festival, the most important ceremony of which in later centuries was the lighting of the bonfires, known as Beltane Fires, is believed to represent the Druidical worship of the Sun-God. . . . In the north-east of Scotland beltane fires were still kindled in the latter half of the 18th century. . . . According to Cormac, archbishop of Cachel about the year 908, who furnishes in his glossary the earliest notice of Beltane, it was customary to light two fires close together, and between these both men and cattle were driven, under the belief that health was thereby promoted and disease warded off. The Highlanders have a proverb, 'he is between two beltane fires'."

Cormac considered that the etymology of the word Beltane represented a combination of the name Bel, or Baal or Bilé, with the Celtic "*teine*", fire; later etymologists say that Beltane in its Gaelic form can have no connection with the Celtic "*teine*", fire; but the later learned men may not be right!

It is possible that as Cosmogonical symbolic features, the two fires represent the two fires of Heaven and Earth, the Male and Female principles at the beginning of Creation, between which pass all those beings (or

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Powers) who will have to incarnate (i.e., to belong to Bress, no longer to the Gods) or more broadly all that which will have to enter into manifestation. The event happens at the beginning of the solar year and is connected with the battle we have in all Cosmogonies. The Dagda's Fire (Note 3) would represent the Fire of Heaven.

### Note 10. Pages 49 and 64. THE CHAKRAMS AND ASTRONOMICAL SYMBOLISM.

The following quotations from "Studies in Symbolism" are helpful on this point :

"*The Cross* corresponds to the vertical blue cross of the *Throat Chakram* which is Antahkarana, and is related to the Voice (manifestation of thought, as is Antahkarana in the descent), and to the sign Taurus; *the circle is the Frontal Chakram*, that of Manas, Higher Mind, and these two chakrams thus form the symbol of Venus ♀.

"We are told that the Coronal Chakram is normally concave and that it is the only one placed horizontally; it has then, cut transversely, this shape ∪, and this horizontal crescent added to the Circle and the Cross of the Frontal and Laryngeal, give us the symbol of Mercury ☿. This is very striking if we remember that Mercury is Buddhi, which is *one with Atma*, and which *contains Manas* (Venus). The Coronal is Atma-Buddhi in one chakram. The dividing line of the frontal chakram into two hemicycles represents the Life of Buddhi descending from the centre of the Coronal, and continuing to descend through the vertical arm of the cross of the throat. There is in all this a very beautiful, inspiring, living symbolism."

We should relate it to the God-figures and their activities in this incident of the Mercurial visits to Nuada and Bress.

Further quotations are also interesting in connection with Mercury, Venus, Saturn and Mars :

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"Venus (Manas), at first one with Mercury (Buddhi), later becomes its vehicle ; she is Eve in the greater Cosmos, as in the Solar System and in the human Race, and Hermes-Venus-Saturn (Buddhi-Manas-Lower Mind) are the Serpent of Wisdom. . . ." (p. 77.)

"The Serpent of Wisdom and its reflection in matter are the two serpents of the Caduceus ; Lucifer, the Angel of Light and Satan, the Adversary, and we understand why Mercury and Saturn are both called Serpents or Dragons.

"It is *in matter, on this earth*, that the divine man has to acquire self-conscious wisdom, *individual* wisdom, through experience. And at all stages of his evolution, Buddhi, the Life of the Self, seeks expression. . . .

"It is *in matter* that the consciousness having reached a certain level, man has to fight a battle against matter and its demand, not because he is told to do so . . . but because he realizes his true divine nature and understands the purpose of life" (p. 78).

In our Mythology, Bress and the Fomors represent the forces of matter on all planes ; he is Saturn-Mars ; the Dagda is Saturn-Venus linked with the Mother Goddess and the Light.

"Saturn is said to be 'the annointed who possesses the secrets of Hermes, and alone has the key to the Sanctuary'." (S.D., Vol. 2, 243.)

"Satan is sometimes said to be Saturn and sometimes Mercury-Venus. Michael 'the Regent of Saturn is Saturn', he is 'the informing spirit of the Sun and Jupiter, and even of Venus' (S.D., Vol. 3, p. 334), and he is the 'Mercury of the Pagans' (S.D., Vol. 2, 504)."

This note should be read in conjunction with *Note 7*.

### *Note 11. Page 72.*

For comparison with the Treasures of the Gods from the Four Mythical Cities and the qualities they repre-

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sented, we give a fuller list of these later treasures obtained by the three sons of Tuirenn—remembering that we consider them as reflections of those others; i.e., as individual possessions for Nuada.

1. The three apples from the Garden of the Hesperides, in the east of the world. To be recognized by three signs; they are the size of the head of a month-old child; they are of the colour of burnished gold; and they taste of honey. Wounds are healed and diseases cured by eating them, and they do not diminish in any way by eating. Whoever casts one of them hits anything he wishes, and then it comes back into his hand. They are kept perpetually guarded, because of a prophecy that three young warriors from the west of the world will come to take them by force.

2. The pig-skin of Tuis, King of Greece; it has two virtues: its touch perfectly cures all wounded or sick persons if only there is any life still left in them; and every stream of water through which it passes is turned into wine for nine days.

3. The spear is the poisoned spear of Pisear, King of Persia; it is irresistible in battle; it is so fiery that its blade must be kept under water, lest it destroy the city in which it is kept.

4. The two horses and the chariot of Dobhar, King of Sicily; the horses run equally well over land or sea; there are no horses like them in the world and no other vehicle equal to the chariot.

5. The seven pigs of Easal, King of the Golden Pillars; though they may be killed every night, they are found alive again the next day, and every person that eats part of them can never be afflicted with any disease.

6. The hound-whelp of the King of Ioruaidhe<sup>1</sup> which catches at once every wild beast she sees.

7. The cooking-spit of the women of the Island of Fianchuive,<sup>2</sup> which is at the bottom of the sea between Erin and Alba.

<sup>1</sup> Pronounced Irōda.

<sup>2</sup> Pronounced Fincāra.

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Here are Seven treasures, a combination of the Four of the Gods, to be fetched by Three warriors—the Four and the Three contacting each other again to produce the Seven of manifestation. They are surely the instruments and weapons of defence for all the seven steps, to be possessed and wielded individually only when they will be well used.

### *Note 12. Pages 21 and 75. THE EVIL EYE.*

The *News-Chronicle* of August 12th, 1933, gives an interesting account of a disappearing lake in Ireland. In this year, the waters of Lough Na Suill, in County Sligo, disappeared in a single night in the month of July. Nearly a month after, the waters returned, equally mysteriously, in a night. Tourists walking over the dry bed of the lake were startled by a sound like “a small volcano”; it came from a spring well on the lake shore and from this great quantities of earth and water burst—a man walking on the bed had just time to run for the shore when the place became flooded and a lake of some thousands of yards circumference formed in a few minutes. Local tradition says this lake disappears for a few days every hundred years to remind the living of “Balor of the Evil Eye”; it was here that he lost his eye and it is called locally “The Lake of the Evil Eye”. During its temporary disappearance this year, there was found in the bed of the lake, a cavity 20 feet long and 18 feet deep in the shape of an eye.

### *Note 13. Page 81. THE MILESIAHS.*

The history of the Milesians before they came to Ireland is given in some Irish Chronicles. Authorities consider it for the most part “a highly-fanciful account”,

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probably invented by early Christian Chroniclers trying to reconcile the pagan mythology with Christian teachings. Whether or no this is the case, the accounts are interesting if compared with the Race history of all Races and of the off-shoots as given in "Man; Whence, How and Whither", and with the confusion of Scythia, symbolic and actual.

According to the Chronicles, "the first Irishman was a Scythian called Fenius Farsa. Deprived of his own throne, he had settled in Egypt, where his son Niul married a daughter of the reigning Pharaoh. Her name was Scotâ, and she had a son called Goidel, whose great-grandson was named Eber Scot". (The authorities think all this genealogy was invented to explain the origin of the three names by which the Gaels called themselves—Finn, Scot and Goidel; this may be so.) "Fenius and his family and clan were turned out of Egypt for refusing to join in the persecution of the children of Israel, and sojourned in Africa for forty-two years. Their wanderings took them to "the altars of the Philistines by the Lake of Osiers; then passing between Rusicada and the hilly country of Syria, they travelled through Mauretania as far as the Pillars of Hercules; and thence landed in Spain, where they lived many years, increasing and multiplying".

We shall probably agree that the account is not after all so fanciful; it appears to refer to more than one Race-Beginning and may quite well be a mixture of facts of different periods, with some "unreal" additions made either purposely for "blinds" or from the over-zealousness of post-Christian chroniclers.

## GLOSSARY

The more difficult names are here given with their approximate English pronunciation.

Aes Sidhé	Ai Shee.
Argetlám	Argetlav (accent last syllable).
Badb	Bave (a as in "last") or Bive.
Balor	"a" same quality as above—Baler.
Boann	Booan (nasal quality to "n").
Bodb	Bove.
Diancecht	"D" as "dg" in "judge" (the "ch" is the German or Highland sound in reality).
Dobhar	Dovar.
Eochaid	Ecca or Eohee.
Ioldanach	Ildāna.
Lugh	Loo.
Miach	Short <i>i</i> and <i>ch</i> as above.
Milé	Short <i>i</i> but accent here; short "er" sound at end.
Mider	As above for <i>i</i> .
Miodhchaoín	Midkēna.
Samhain	Savin ("in" as "eigne" in French) or Sowin.
Tuatha dé	
Danaan	Tooāha dae donnann.

